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## LITERATURE.

*The Forest of Essex.* By W. R. Fisher. (Butterworth.)

THERE is always a flavour of romance about the story of an ancient forest, even when it has come to be associated in modern times with the idea of an Epping hunt or the humours of an August bank-holiday. Mr. Fisher's treatise on the Forest of Essex, more commonly known as Epping Forest, will find many readers who are interested in all that concerns the history of sport and the chase of the wild red deer.

The greater part of the work is concerned with the varying boundaries of the forest, the origin and development of the common-rights which were so successfully vindicated by the Corporation of London, and the curious customs of "lop-wood" or privileges of cutting fuel from pollards at certain seasons of the year, which lasted at least in one village until all inconvenient rights of that kind were bought up under the provisions of the Act by which the forest was devoted to public recreation. But the reader will also find a store of woodcraft and plenty of old lore about vert and venison. The forest, according to the lawyers, was a district apart, outside the common law, and governed by a quaint code, drawn up by men "who loved the tall deer like their father, and let the hares go free." It was a territory with great woods for the secret abode of wild beasts and fruitful pastures for their continual feeding, "kept for the princely pleasure of the king to hunt with his nobles for his recreation, when wearied with the burden of cares for the common-weal." In reading of the poachers with their cross-bows, the troubles of the purlieu-men with the deer in their corn, and the burlesque decisions at the verderers' court or justice-seat, the fancy goes back to Merry Sherwood and the dun deer in "Robin Hood's Larder"—the foresters pass with hounds in leash, and talk of the chase of the boar and bull, of a rout of wolves or a richesse of martens to be chased; the hays and nets are set in a labyrinth of ambushes, an army of beaters is posted, and "bowmen through the groves glide, for to kill the deer." There seems to have been very little sport of the modern kind. The main object was to get the venison either by chasing the game with deerhounds, or killing them with arrows, crossbows, or handguns, with the aid of buckstalls, deerhays, and stalking-horses. The poachers, we are told, used "engines called wyers," and trammel-nets, and sometimes a "thief-net, baited with bottles, flowers, and looking-glasses," which seems to have been a device "for practising on the curiosity of the deer." The hunters used greyhounds and "brachets" or "brachs,"

something like the modern hounds, though not so strong, perhaps. Mr. Fisher quotes the song of the brach whose feet are sore: "I cannot follow with the pack a-hunting of the boar." The boar, however, was usually chased with a "long-legged hound," called *veltrarius* in the Exchequer records, descended, perhaps, from the ancient British dogs "strong enough to break the neck of a bull," which were well known even in the Roman arena. The name "*veltrarius*" is as old as the days of Martial. This hound is sometimes confused with the mastiff, which appears to have been a mediæval importation from Central Asia. Mastiffs are often mentioned in the proceedings at the Forest Courts in company with other breeds which it is not easy now to identify, such as the "rain-hound," which keeps watch by itself in rainy weather, and the "stuckle-dog" or stone-hill dog, which is probably the "agassaeus" of the ancients, the "petrunculus" of the Burgundian Laws, and the terrier of modern times. In Justice Dodderidge's well-known judgment as to badgers being vermin in the eyes of the law, it was held that to dig a brock out of a neighbour's land is a trespass, "but he might have got him out either by smoking him out or by using of tarriers." The harriers of modern times appear as early as the sixteenth century. Dr. Caius describes them thus:

"We may know these kind of dogges by their long, large, and bagging lippes, by their hanging ears reachyng down both sydes of their chappes, and by the indifferent and measurable proportion of their making."

In the old "Charter of Peperkin" (which professed to date from Edward the Confessor, and was really thought worthy of enrolment among the public records of Edward II.), there is a grant of "hounds good swift and bould, four greyhounds and six raches for hare and fox and wild-cattis"; and the document contains other information or suggestions as to the early state of the forest. The grantee was to have the keeping of the forest within certain limits,

"With hart and hind, doe and bokke,  
Hare and fox, catt and brocke,  
Wyld foule with his flock,  
Partriche, fesaunt-hen and fesaunt cock,  
With green and wyld, stob and stock."

The last phrase refers, it would seem, to stubbed-ground and wood-ground, or fields and woods, and not, as Mr. Fisher suggests, to the right of having a gallows and pair of stocks. The hart and hind, always counted in separate classes as having different hunting seasons, take the first place, the hart being described as "a goodly beast, full of state in his gait and view, and among beasts of chase the chief for principal game and exercise"; the fallow-deer is merely counted as "a worthy beast," coming far short of the stateliness and boldness of the native red deer. Fallow-deer and pheasants are both considered to have been introduced by the Romans. Hares, after some uncertainty, were adjudged to be "venison," and included among the beasts of the forest; but in Lord Coke's time it became usual to treat them as being animals of warren. Rabbits, for which most warrens were instituted, are not mentioned in the document, and appear to have been very scarce in old times, owing, probably,

to questions of weather and drainage. Pheasants appear in connexion with Epping Forest as early as the Norman Conquest. It is said that the monks of Waltham had their choice of a magpie or half a pheasant apiece for their dinner on a holiday occasion. Pheasants were taken with the falcon, or called into a net by the fowler; partridges were taken either with the falcon or short-winged hawk, or netted, or caught with limed sticks.

Epping Forest was stretched soon after the Norman Conquest so as to cover almost all the county, except a small piece to the north-east of the Roman road from Colchester. Even that town itself was under the grinding laws of the forest, until the burgesses bought their freedom from the verderers' exactions and a right to kill vermin within their liberties. It seemed likely at one time that all England would be turned into a hunting-ground under the prerogative claimed by the Norman kings of making new forests wherever they pleased. Fortunately the practice was stopped by the great Charter of the Forest, which stayed the boundaries of the royal forests at the limits that existed under Henry II. Another great alarm arose under Charles I., when it was proposed by the high-prerogative lawyers to go back to the limits legalised by the charter, notwithstanding their shrinkage during centuries of inclosure and cultivation. The complaint is well expressed in a letter in the Strafford correspondence. "The justice-seat in Essex hath been kept this Easter-week, and all Essex hath become forest; and so, they say, will all the counties in England but three—Kent, Surrey, and Sussex." The revival of the obsolete laws turned out to be only a trick for increasing the revenue; and, after a good many people had been heavily fined, an Act was passed in 1640 defining the bounds of all forests as those which existed by common reputation in the twentieth year of James I. Thus ended the great controversy; and soon afterwards, the game being destroyed in the Civil War, and men's minds having been changed on many obsolete matters, the whole apparatus of Norman forest-law fell into deserved neglect and oblivion.

CHARLES ELTON.

*Sketches in History and Poetry.* By the late John Campbell Shairp. Edited by Prof. John Veitch. (Edinburgh: David Douglas.)

THE late Principal Shairp was seen at his worst and weakest in his study of Burns for the "English Men of Letters" series. He is probably seen at his best in this volume of papers, which are very appropriately termed "Sketches"—unless, indeed, a claim for superiority be put in for the patient Wordsworthian photography of certain passages in his poetry, in which he almost succeeds in bending the bow of Thomas Aird. His criticism is pretty superficial ploughing, though good and honest of its kind. After his own fashion he loved Scotland, and Scotch history and poetry, although he had no sympathy with the disreputable, heretical, alcoholic, and Jacobinical elements in either. In this book there are no such revelations of his almost spinsterish likes and dislikes in the matters of taste and morality (Shairp's likes and dislikes, however, were those of one of Miss Ferrier's

blue-hooded refined spinsters of the old Scotch school) as disfigured, and yet gave a certain amusing piquancy to, his biography of Burns, whose hat was somewhat too large for his head. Yet even here, and when, as in his essay on "The Ettrick Shepherd," trying elaborately to do justice to Burns, he must needs give us his socio-political creed, for he tells us that

"Burns, with his genial fellowship, has a large leaven of social discontent and bitterness against the classes above him. Hogg, while his mind was as independent as that of Burns, had no quarrel with the gradation of ranks and the social order, though he found himself at the bottom of the ladder."

To regard, as simply so much naughtiness, any discussion of "the gradation of the ranks and the social order," to talk of "bitterness against the classes above him" in connexion with the poet who, in his "A man's a man for a' that," regarded "class" distinctions as altogether artificial, and destined to be obliterated by time—the naïveté of all this is not more remarkable than the capacity it indicates for rendering cloistered seclusion impervious to the deepest murmur of the world of to-day.

But in dealing with these "Sketches," there is, happily, almost no need to consider the late Principal Shairp's socio-political creed, but only his faculty for telling an old Scotch legend or historical incident agreeably, for investing Scotch antiquities with picturesqueness, for giving an air of something like beauty to the courteous commonplaces of conventional criticism. Five out of the ten essays, lectures, and addresses, which compose this volume, treat of subjects of the classes indicated, such as "St. Columba," "The Earliest Scottish University," "The Early Poetry of Scotland," "King Robert Bruce in St. Andrews Cathedral," and "The Ettrick Shepherd." Three in particular, "St. Columba," "The Earliest Scottish University," and "The Ettrick Shepherd," are probably better than anything that has previously been written on the same topics. Columba, indeed—

"with countenance so ruddy and hilarious, that even when worn with long toil and fasting, 'he looked like one who lived in luxury,' large stock of natural genius, quite herculean energy, by nature irascible and explosive, yet unselfish, placable, affectionate, full of tenderness for those about him, and most compassionate to the weak"—

Shairp seems to have regarded as a sixteenth-century Norman Macleod, and to have loved very much as he loved Macleod. In "The Earliest Scottish University," he works out very carefully the late Dean Stanley's "Mine own St. Andrews" enthusiasm for the Scotch university town which combines the charms of Oxford and Margate. In it, too, are given as good, though brief, biographies of John Knox and Andrew Melville as any ordinary English reader requires. Shairp does not show to such advantage when he deals with St. Andrews worthies nearer to our own time than Knox or Melville. Take, for example, what he says of the late Prof. Ferrier:

"Revolting from the traditional Scotch psychology, he grappled with questions which it had never dreamt of, and set the idealistic

philosophy on a line along which it still is travelling. And then he clothed his subtle speculations in a style that, for lucidity and incisiveness, recalled the charm of David Hume's."

To begin with, this passage is too suggestive of the eulogistic eloquence of an obituary notice in a provincial newspaper. Then, when a writer says that Ferrier "grappled with questions" which the traditional Scotch psychology "had never dreamt of," one is inclined to ask what of the contempt of the Scotch philosophy for Berkeleyanism, what of Reid, and, above all, what of Ferrier's ridicule of Reid? There is no question as to the high quality—"charm" seems a little affected in this connexion—both of Hume's style and of Ferrier's. But in what particular does Ferrier's "recall" Hume's?

Principal Shairp seems, however, to have put his very best into "The Ettrick Shepherd," the last lecture, it appears, that he delivered at Oxford in his capacity of Professor of Poetry. It "recalls"—to repeat his own rather dubious phrase—what Prof. Veitch has written on the same subject; but it is compacter, less effusive, and at once more truly critical and more genuinely appreciative. But for Shairp's desire, manifested rather than directly expressed, to elevate Hogg to a higher moral position than that occupied by Burns—by the way, was Hogg's drink-bill very much smaller than Burns's?—it might be said that this essay is, in its way and for its subject, not only just but perfect. Shairp does not ignore Hogg's obligations to some of his contemporaries, and he can scarcely be said to exaggerate when he says that

"in all literary history there is no nobler example of a strong man's holding out a hand to struggling genius than the bearing of Sir Walter Scott to Hogg from the first day he saw him till the last—such sound-headed, true-hearted magnanimity, which no insult could alienate, no failure discourage."

Further, Principal Shairp takes a sensible view of the secret—which was no secret—of Hogg's strength:

"No other poet, in our language, has ever described fairyland so well, or embodied the whole underworld of ghosts, spectres, wraiths, brownies, water-kelpies, dead-lights, with such an eerie sense of reality; and the reason was this—that to him they were real existences. He had reached full manhood before he felt the atmosphere of the nineteenth century, and began to disbelieve these things."

WILLIAM WALLACE.

*Tenerife, and its Six Satellites*; or, the Canary Islands Past and Present. By Olivia M. Stone. In 2 vols. (Marcus Ward.)

THIS book appears at an opportune moment, though published rather long after the author's actual journey. The Canaries have just lately come into wider repute and favour in Europe as a good resort for those who are compelled to, or can, avoid a Northern winter. Many people thus looked forward to Mrs. Stone's work, being the best substitute for a practically non-existing guide book. The author and her husband had great advantages over the ordinary traveller, and as yet no English people have followed in their steps. Mr. Stone took photographs even in the outlying islands;

and his botanical knowledge, it was thought, might lead to additions being made to Berthelot and Webb's carefully compiled lists of plants. Possibly, also, there might be some new scientific facts or theories upon the groups. Hence, for several reasons, curiosity was aroused among those connected with the Canaries.

Mrs. Stone may receive congratulations, when her volumes have been read through, for the pluck and energy that led her to "rough it" for many weeks, not only ashore under canvas, or with not over-clean surroundings, but afloat in the small island schooners, which were certainly never intended to carry English ladies. The outcome of it is an interesting and readable account of the Canary group that will, no doubt, be welcome to those wishing to learn something of a region and people that they previously knew nothing of—in most cases, we may say "absolutamente nada," as the Spanish phrase runs. Mrs. Stone, in speaking of her predecessors' writings on the islands, points out how short a time most of them stayed, and how "insufficient and misleading" their descriptions are. Such is a fair judgment on many of the English and French books; but there are several German writers whose accounts may be consulted with advantage, and generally without fear of inaccuracy. Mrs. Stone, however, cannot claim any great superiority over her predecessors, though she does seem, more than once, to imply it. She herself spent only about three weeks in Tenerife, the same time travelling and going about in Grand Canary (or Canaria, as she always formally calls it), while the remaining five islands were each allowed only a week. In such an allotted time, only part of each island could be seen. Even with note-book at work on horse or camel-back, and speaking fluent Spanish with intelligent *islenos*, we could hardly have expected from any lady traveller more than a readable and graphic journal of what she saw and heard. Such we have, with many pages of interest on places and on people and their ways. Probably some of these will seem strange reading to those who are unfamiliar with Spanish conservatism in an island province.

But to students of the history, topography, and science of the Canary Islands, or to the educated Spanish gentry, these volumes will cause disappointment. In the preface, we are led to expect great things; but, after diligent search through the space of something like 900 pages, we fail to find them. If, however, the following notes of criticism appear to bear harshly on a lady-author, whose health has been weak during the compilation of her MS., we willingly apologise to those concerned. Our only guide has been the cause of truth and true science; and, as we write within view of the Peak of Teide, with capable referees at hand to supplement much personal study and experience of the interesting *Islas Canarias*, we can disclaim any "cant of criticism," or mere love of fault-finding.

We have first to deal with a statement contained in the preface, which runs thus:

"I have, I believe, consulted all the works treating, however remotely, on the subject which have appeared, whether in English, Spanish, French, or German."

A lady writing thus may certainly maintain



the courage of her belief that she did really consult *all*, and even *remote works* on the Canaries in the four languages mentioned. If she did, and still retains the list of authorities, she would confer a boon on students, continental as well as English, by publishing such a desideratum. But we venture to challenge the accuracy of this belief. If Mrs. Stone had told us that she consulted all accessible works, there would be nothing to say on our part. Anyone, however, who has seriously investigated the bibliography of the Canary Islands will soon find the obstacles to be no light ones which he has before him, ere he can consult the whole of the literature, either historical or scientific. An additional reason for thus doubting the author's exhaustive research is to be found in the fact that the authorities with which she occasionally troubles us are well-known to previous writers. We may count the exceptions on one hand.

We are further led to ask the pertinent question, Why is the first volume so disfigured with misprints and mistakes in even common Spanish words? "Los pobres bestes," "reales de Avilion," "manto," "huerto," "tertulla," "higos-pigos," and the constant use of "del" before plurals, as "Pico del Muchachos"—these are flagrant instances that we select among the many. But the same want of care is shown in regard to topographical names. It is, of course, difficult for entire strangers to write correctly the names of places given by guides. In the case of Tenerife, however, we have an excellent map by Fritsch, correct so far as it goes. Mrs. Stone's researches might have helped her here. For Tenerife has no such village or hamlet as Tamino, its name being, as given by Fritsch, Tamaimo. So, too, with the Valley of Cauca (i. 127, &c.). Cauca seems to have been Mrs. Stone's mishearing of the probably Guanche name of Ucanca. She adopts the old spelling of Villa Flor in place of the modern name of Vilaflor. The pronunciation of the name is strictly according to the spelling of to-day. Then, in speaking of the bold crest of lava rock which overlooks the pretty little town of Vilaflor, like a watch-tower, we are sure that Mrs. Stone has been mistaken. It is called the Sombrero, not Sombrerita; and the real Sombrerito lies on the same ridge of the Cañadas Cliff, but to the westward of the Sombrero. These errors are not to be found in the text alone, but have been transferred to an improved map of Tenerife. From personal knowledge of the localities in question, we, therefore, venture to warn cartographers against transcribing new names from the maps in Mrs. Stone's work. The maps of Canary, Gomera, and Hierro are based partly on Fritsch's accurate topographical sketch-maps, but they are poor reproductions. Neither in the map of Gomera, nor in that of Canary are the peculiar physical features brought out clearly enough. We think the map to be most trusted is that of Fuerteventura, for which the author was indebted to a most intelligent, pleasant young Spaniard. But its orographical detail, as reproduced, is in part vague.

Mrs. Stone is rather confused in her description of Sta. Cruz de Tenerife as to the position of the Anaga mountains. She speaks of

them twice over as being on the west side of the bay or roadstead. It is hardly necessary to point out the impossibility of this, when reference to any chart shows them to be northeast and east of the town. Again, in speaking of the direction of the Barranco del Infierno, on the south-west side of Tenerife, the author tells us that this grand gorge runs in a north-east direction. Now this is assuming water to be capable of running uphill, for do we not always take the course of a river or valley from its head downwards? There can surely be no other opinion than that the Barranco del Infierno runs in a general south-west direction.

We have many other faults to find, such as the inaccuracy of historical dates and the misspelling of proper names. The town of Garachico was overwhelmed in 1706, not 1705; the date of Pops Clement VI.'s bull to Don Luis de la Cerda was 1344, and Alonso Fernandez (not Ferdinando) de Lugo landed in Tenerife on May 1, 1494. The name of the Guanche King of Anaga was Beneharo, and a Spaniard would be unable to recognise Donna Ines Peraza as being intended for Doña Inés Peraza. Such are samples. There is neither time nor space to point out more. We have purposely omitted to discuss a few personalities and matters of doubtful taste. The "quality of mercy" is not always remembered by lady-writers quite as it should be.

Mrs. Stone asserts that her friends in the islands have kept her informed of all changes. There is one change, however, that she is not apparently aware of, and that is the abolition of the old *sereno* or watchman. Her table of expenses will prove useful to those who contemplate making a similar tour in the lesser-known islands. The meteorological tables for Port Orotava, which are quoted in the appendix from a recently published pamphlet by Dr. Öhrvall, of Upsala, are a good guide; but Herr Hermann Honegger's observations, extending over more than ten years, would have served better. *Apropos* of meteorology, Mrs. Stone's name for the hot Sahara wind, "tiempo de abajo," is so rarely used in Tenerife that her statement must be taken with considerable reserve. "Tiempo del sur," or "south weather," is the common expression.

We have thus found Mrs. Stone's book satisfactory and unsatisfactory. As a work of authority on the Canaries, or as superseding former books, it has no place; but as a narrative of travel, pure and simple, it will be read with pleasure. In the absence of a good up-to-date English work on the islands, it is a pity that inaccuracy in every way should so characterise and stamp the volumes under notice.

GEORGE F. HOOPER.

*Tertium Quid.* By Edmund Gurney. In 2 vols. (Kegan Paul, Trench & Co.)

THE essays collected in these two volumes range over a considerable variety of topics—moral, metaphysical, and aesthetic; but the most cursory examination will show that they are marked throughout by the same predominatingly critical and controversial character. Single-handed, Mr. Edmund Gurney encounters one after the other such champions as Mr. Frederic Harrison, the author of

*Natural Religion*, Mr. Mallock, Mr. Arthur Balfour, the late Prof. Clifford, Prof. Pollock, Mr. Swinburne, Mr. Alfred Austin, the opponents of "psychical research," both parties to the vivisection controversy, the devotees of Wagner, and, finally, in defence of his own musical theory, Mr. James Sully and Prof. Stumpf. In each instance he shows perfect knowledge of the subject under discussion, perfect mastery of dialectical fence, perfect good temper and good taste. To all who enjoy an exhibition of fine intellectual sword-play, the spectacle must be exhilarating; to all who take sides in the questions under discussion it may be also exciting.

Nevertheless, it would be a mistake to suppose that Mr. Gurney is nothing if not critical, although it may well be that with him positive opinions are most powerfully developed under the stress of opposition and negation. Moreover, being of an independent and original turn of mind, he has worked out certain views on questions of the day which bring him alternately into conflict with both parties to the dispute. It is this attitude that the title of his book is meant to indicate. The truth does not lie with either side, nor, perhaps, even between them, but in some third point that both have overlooked; or, again, their reasonings have been wasted in the attempt to analyse and explain some essentially inexplicable, irrational, irreducible element, revealed to feeling but inaccessible to logic. Were not the word aesthetician already appropriated to artistic perception, it would admirably describe the attitude of one who occupies this point of view.

As is natural with one who attaches such importance to feeling, Mr. Gurney professes himself an uncompromising utilitarian. Pleasure and pain are for ever recurring in his pages as the great standards of reference in opinion, in action, in taste. The central essay of the whole collection, that from which all the others seem to radiate, is entitled "The Utilitarian 'Ought.'" Its object is to supply a well-known and long-felt want in the ethical system of Bentham and Mill—to supply it with a theory of moral obligation; to show that, assuming happiness to be the sole end, and a larger quantity of it better than a smaller, then each of us *ought* to sacrifice his own happiness to the greater happiness of another or of others. It is rather remarkable that in this one instance Mr. Gurney should reduce to logical compulsion what almost everybody else looks on as a unique and, at least to our immediate consciousness, inexplicable feeling. For the rest, I quite agree with his theory, so far as the consciousness of moral obligation in any individual instance is concerned; that is, I hold that when we perform a disagreeable action because it is right, we are in much the same mental state as when we admit a disagreeable proposition because it has been proved to be true. And I can also see that anyone who once allows happiness in general to be desirable, must also allow that a greater quantity of it is more desirable than a less, even if the less quantity happens to be his own and the greater someone else's. But I cannot follow Mr. Gurney when he contends that the disinterested desire for another's happiness is equivalent to an admission that happiness in the abstract is desirable. It

seems to me that to help another because not to do so would involve a painful feeling for oneself is carrying disinterestedness as far as it ever goes; and that the wish to keep off that painful feeling has reference not to another's happiness but to one's own. But if so, it may yield to pressure exercised by the fear of pain from some other quarter; and, so far, I fail to see how the feeling of logical necessity comes into play on one side more than on the other.

It is easier, if not more interesting, to discuss the applications of hedonism than its logical foundation. Mr. Gurney is one of those who hold, as I think rightly, that happiness depends far more on the avoidance of pain than on the acquisition of pleasure; and that equal quantities of pain are equally to be avoided, whether the sufferer be a human being or some other animal. It is not he who would say with Charles Austin that we cannot give up field-sports because life is already so poor in pleasures. He further maintains—again, as I think, with justice—that the torture of one is too heavy a price to pay for the relief from moderate pain of any number of others. These principles are applied in two very interesting and ably written papers to the ethics of vivisection—perhaps the soundest, and certainly the most temperate, contribution yet made to the literature of that much-disputed question. Whatever may be thought of the practical suggestion to which it leads up—namely, that the granting of licences for experiments on living animals should be entrusted to a board of *sacants*—it would be difficult, on utilitarian principles, to dispute a single position defended by Mr. Gurney; although his exposure of the fallacies advanced by each of the contending parties in turn is likely to draw down on him the bitter hostility of both.

A thinker so pre-occupied with the transcendental, incommensurable importance of pain cannot but take a somewhat gloomy view of this world, filled as it has been throughout the past with misery, and pregnant as it is with illimitable possibilities of misery in the future. Accordingly our critic, while on some points highly appreciative and sympathetic, has little patience with the author of *Natural Religion* when he offers us the physical universe as a fitting object for our devotional feelings; and not much more with Mr. Frederic Harrison's enthusiasm for the prospects of humanity. In both instances his arguments, powerful as they are, seem to be vitiated by the assumption that the feelings of adoration and rapture to which those writers appeal have never in reality been aroused by the contemplation of nature, or by the vista of future progress; and it seems also to be forgotten that the historical religions by which such feelings were confessedly fostered were at all times open to similar objections. Certainly, it is not for the purpose of rehabilitating any of those religions that Mr. Gurney comes forward; nor, assuming this to be the only world, will he accept the extreme pessimism of Mr. Mallock, against whom some of his most annihilating criticism is directed. The peculiarity of his own position—the *tertium quid*—lies in this, that a single miserable existence suffices to spoil the whole universe, and forces us to admit that it had better not have been. But, as Mr. Gurney

apparently does not agree with E. von Hartmann in thinking that the abolition of the universe is a feasible operation, his motive for publishing such an unexpected and cheerless view was probably to win a favourable hearing for his own doctrine of a future life, based on such evidence as the Society for Psychical Research may hereafter collect. He contends, with even more than his usual energy, and, I think, with all his usual force of reasoning, that men of science and disbelievers in the supernatural are not justified in refusing to examine the alleged spiritual manifestations which he and his colleagues have recently investigated. But, whatever else these gentlemen may succeed in proving to the general satisfaction, there is one point that their method of observation and experiment can never possibly establish, and that is the immortality of the soul. Let it be shown—what will be hard enough to show—that a disembodied consciousness, or a consciousness embodied in some finer sort of matter, survives its earthly tenement, there is still not the faintest presumption that it is bound to exist for ever. Again, the mere prolongation of existence beyond our present life carries with it no implication that the existence will be happy. Reasoning by analogy, one would rather say the contrary. Therefore, so far, Mr. Gurney's arguments for enlarging the possibilities of existence simply go to enlarge the possibilities of pessimism. It is otherwise, of course, with those who believe in a personal God of infinite goodness and power; but, if I understand Mr. Gurney aright, he has left that belief behind him. At any rate, his merciless dialectic leaves it with the bottom knocked out (vol. i., pp. 140-143). On the other hand, it is not easy to understand how the lives of certain persons can be "painful and inexplicable enigmas" to them, unless they start with the belief in a personal creator; so that from his own point of view our author's attempt to dissociate the two great elements of modern religion—God and immortality—must be held to have failed.

It was, perhaps, in the interest of his own psychical theory that Mr. Gurney undertook the searching criticism of Prof. Clifford's metaphysics, which fills the greater part of the essay entitled "Monism." So far as concerns that one particular mode of monism, the work of refutation is very neatly and effectively done. Clifford was most assailable when he left the solid ground of science and morality; and Mr. Gurney is strongest when he limits himself to negation. Still, Clifford's contention, that there must be some reason for the connexion between mind and brain, remains untouched, and suggests a strong presumption that the connexion is a necessary one.

I have little space left to notice the aesthetic discussions that make up Mr. Gurney's second volume, full as they are of interesting criticism. Moreover, the greater number of them relate to music—a subject on which I have no competence to speak. It may, however, be mentioned that here, as well as in his great work on the Power of Sound, even such unmusical people as myself can follow the author's reasonings with considerable intelligence and appreciation. At any rate, by sweeping away the old association theories, he helps us to understand why we do not enjoy the "quint-

essential" element of music; and, arguing from the known to the unknown, I conclude that his instructiveness for persons with an "ear" must be something enormous, or, rather, would be if they would read him, which he complains with bitter humour they will not. May I add a wish that the book had been written throughout in as clear and polished a style as these musical essays?

The two papers on poetry are charming. It is a singularly felicitous idea that the sound-pleasure in verse is not something added to the imaginative pleasure, but something multiplied into it; so that if, for example, we rate the former at 5, and the latter at 100, "the resulting pleasure is not 105, but 500" (vol. ii., p. 161). Elsewhere we find a most valuable protest against the view that poetic or literary beauty can be permanently divorced from morality. Mr. Gurney's utilitarian principles enable him to dissolve away the supposed antithesis; and this notice of what is essentially an ethical work cannot more fitly conclude than with his own admirable words:

"Once perceive that beauty has no merit or meaning save as a means of happiness, and it becomes immediately clear that, so far as 'beauty' is used in an *exclusive* sense—embracing some happiness-giving elements and not others—it has no claim to be considered the sole end or criterion of poetry. That it is the *dominant* quality . . . I have been doing my best to urge; but this clearly allows us to hold that not beauty in any exclusive sense, but happiness is the end and the criterion. . . . To those, then, who hold, as most who think at all do now hold, that morality in its widest meaning is the great progressive force of the world, and that 'joy in widest commonalty spread' is the goal to which it tends, it is impossible, *ceteris paribus*, but that that poetry should convey most spiritual wealth, and involve the greatest number of enriched minutes, which is in recognisable harmony with these sentiments, rather than poetry which is markedly self-centred or markedly visionary and fantastic" (vol. ii., pp. 231-234).

ALFRED W. BENN.

*The Life of Samuel Morley.* By Edwin Hodder. (Hodder & Stoughton.)

THERE cannot fail to be much that is interesting in the biography of a man whose sagacity, enterprise, and energy were the means of acquiring great wealth, which his benevolent feelings led him to expend in behalf of his fellow-men. Among the citizens of London and of other great towns there have always been many such; and among our own contemporaries Mr. Samuel Morley is entitled to rank even above his neighbour, Mr. George Moore, whose profits were similarly made and similarly employed.

But Mr. Morley was something more than a successful man of business and munificent citizen. He occupied an almost unique position in the Nonconformist world, where his influence, if not paramount, was extraordinarily great. To his credit be it said that it was exercised with moderation; and that, as life advanced and experience widened, his appreciation of those who differed from him on some religious matters showed a steady growth. It was late in life that he frankly admitted:

"Dissent, or Catholicism, or Methodism, or

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Unitarianism, or Calvinism—in all these there may be more or less of error, but they who hold them are our brethren battling against the same evil."

Samuel Morley belonged to an old Nottingham family of substantial farmers and hosiers which had long been seated in the suburban village of Sneinton. As trade developed, it was found expedient to open a branch house in London, and its management was entrusted to John Morley, who became the head of the firm established in Wood Street and the founder of the fortune which his son Samuel inherited and enlarged. In 1860 the entire control of the Nottingham house also passed into the same hands; and thus Mr. Samuel Morley "stood at the head of the greatest concern of its class in the United Kingdom." He was a liberal and considerate employer, giving fair wages (paid in cash), and, by means of pensions and allowances, securing the permanent goodwill of those who had been in his employment.

Wealth is the avenue to power. As early as 1857 Mr. Morley was urged by Cobden and others to enter Parliament. Although deeply interested in the representation of Nonconformists and in the question of religious education then before the nation, he felt he could do better work outside than within the House; but, at the General Election of 1865, his friends prevailed upon him to stand for Nottingham, and, after a hard and bitter fight, he was returned at the head of the poll. The triumph, however, was shortlived. He spoke, indeed, in favour of the Church Rates Abolition Bill and on the Tests Abolition Bill, but was soon afterwards unseated on petition; and, although at a later date he re-entered the House as member for Bristol, his services were rather useful than conspicuous. He was not a brilliant speaker, nor had he any special charms of manner or choice of diction. Men listened to him because he spoke only when he had something to say, and something worth attention. His best speeches were on religious and social subjects; by such his sympathies were called forth. For controversy, political or other, he had neither inclination nor aptitude; and the general impression which one derives from his biography is that the philanthropic spirit in him was too predominant to allow him to be a strong partisan. No man had a firmer belief in the power of the press. He was one of the chief proprietors of the *Daily News*, and took a keen interest in its success; while among those who shared in his munificent and unostentatious gifts were not a few struggling authors and journalists.

Mr. Hodder in his preface justly remarks that Mr. Morley's career was deficient in striking incidents. In spite of this defect, he has compiled an interesting biography, and one from which many useful and valuable lessons may be drawn.

CHARLES J. ROBINSON.

*Liberty and Liberalism.* By Bruce Smith. (Longmans.)

THEORETICALLY a literary journal can have little claim to deal with politics, least of all with politics in the sense of party government. "Parties may come and parties may go, but letters flow on for ever." Nevertheless,

politics, like most other subjects of human concernment, cannot dispense with literature. Its arguments, whether in a newspaper article or in an ampler treatise, must be held amenable to literary criticism. Similarly, style, language, arrangement, are so many qualities on which literature has a right to pronounce judgment. It is from this standpoint of literary criticism that I venture to deal with Mr. Bruce Smith's contribution to present-day politics.

The object of the work is twofold—(1) historical, (2) practical. Under the first head the author enters at considerable length, and with undeniable insight and ability, into the rise and growth of what he terms Liberalism, meaning by the word civil liberty. Step by step he traces its course from the Norman Conquest to the Ballot Act of 1872. Since that time the gradual "broadening down of freedom from precedent to precedent" has, according to Mr. Bruce Smith, come to a halt. Nay more, the flowing tide has begun to recede, and a disastrous ebb has already made no inconsiderable regress. At this point the practical part of the treatise comes in, and it seems to me difficult to overrate either its interest or importance. The author adroitly leads the way to its consideration by erudite and well-reasoned chapters on "Spurious Liberalism," "Some Infirmities of Democratic Government," &c. By an overwhelming induction of instances he shows that whenever Liberalism has transgressed its natural limits by violation of large economic principles, by artificial restraint or stimulation either of industries or their products, by hurried, partial, or merely class legislation, the result has been always disappointing, oftentimes disastrous. English Liberalism of a former day recognised, according to Mr. Bruce Smith, these wise limitations, and did not, on the whole, attempt to encroach upon them; but the Liberalism of our own time has latterly taken an opposite direction. Recent illustrations of this retrogression are so well known that they will readily suggest themselves to well-informed readers. Its apparent aim is to establish by false notions of equality unequal social conditions. Mr. Bruce Smith, however, is not content with skimming the surface of politics by watching overt acts of legislation and their respective results. He occasionally penetrates into the first principles of his subject by considering the functions of the state and their relation to the true wellbeing of the citizen. Under this head, also, he warns his readers against spurious and retrogressive Liberalism, enforcing his warning by his belief that "the invaluable principle of individual freedom is in imminent danger of being lost to us at the very hour of its consummation."

It is needless to point out that Mr. Bruce Smith's very able work deals with subjects of a controversial nature, on which much has already been said and written, and of which we are doubtless destined to hear more in the near future. For this reason the book has a special and most opportune interest. It also possesses a value wholly independent of the political views of which it is so admirable an exponent. Its erudition is so great, its method so clear, its style so luminous and direct, its spirit and tone so ingenuous, and, so far as possible, free from the least taint of

political bitterness, that even opposing politicians may well have recourse to its pages, though they will in my opinion find its accumulated result rather a difficult nut to crack.

I may add, in order to remove a possible misapprehension, that, although the book follows the main lines of the Liberty and Property Defence League, and is described in a sub-title as "a protest against the growing tendency toward undue interference by the state with individual liberty, private enterprise, and the rights of property," it was, at least in its origin, a private undertaking. The author's experience of "advanced Liberalism" in the colonies, as well as in England, gives him an undoubted right to speak on the question.

JOHN OWEN.

#### NEW NOVELS.

*An American Penman.* By Julian Hawthorne. (Cassell.)

*Uncle Bob's Niece.* By Leslie Keith. In 3 vols. (Ward & Downey.)

*A Fair Crusader.* By William Westall. In 2 vols. (Hurst & Blackett.)

*Young Mistley.* In 2 vols. (Bentley.)

*By Virtue of his Office.* By Rowland Grey. (Kegan Paul, Trench & Co.)

*Lost Identities.* By M. L. Tyler. In 3 vols. (Sonnenschein.)

*Caught by the Tide.* By Alison L. Garland. (Sonnenschein.)

"HAPPY is the nation which has not lost faith in its detectives!" is the exclamation which will rise to the lips of every observant reader of Mr. Julian Hawthorne's *An American Penman*. We never ourselves have shared the opinion of those pessimists who treat the Great Republic as prematurely aged. It is young, very young; and we have never met a greater proof of its youth than the "Inspector Byrnes," who is the hero, the real hero, of this legend. Inspector Bucket is deplorably insular. The creations of French genius in this respect resemble their great original Vidocq in being not insular, but stagy. Inspector Byrnes is not insular; he is not stagy: he is of a type which never was on island or on stage, or anywhere except in youthful imagination. His idea, however, of setting up in his own business a young Russian who had been "run in" for stealing from the person, and who told him an admirable, but rather long, story of destitution and victimising was, on well-known principles, not unworthy of success, and it quite succeeded. If Count Fedovsky (whose real history has yet to be told, we feel sure of that) was what we suspect, he must have chuckled; but his punishment in marrying a young woman who could spell the pretty name of "Sally" as "Sallie" was, probably, equal to any offence. It is almost unnecessary to observe, as we have indicated the nationality of Count Fedovsky, that the wicked heroine is called Vera. It is well known that all Russian young women are called Vera, especially when they are bad, or good, or, in short, anything. And it is said, though not known (we hope that it is not true), that there are persons wicked enough to wish that detectives and Russians

were (as regards the novel only) swept into one vast grave whence neither had the least chance of emerging. As these wicked ones are confronted with a much larger public which loves detectives and Russians in novels, *An American Penman* is sure of an audience.

We remember *The Chilcotes* with pleasure, and the remembrance has not been dashed with anything unpleasant by *Uncle Bob's Niece*. The character which is our favourite is possibly not the author's favourite—indeed, she has taken but little trouble with her, and left her not only unwedded but unwed. Yet Honoria Walton, friend of the heroine of this book, a partially emancipated young woman, who abides tranquilly in boarding-houses and surveys man and womankind, is a new and a good figure. The boarding-house itself, too, is something new in boarding-houses so far as novels are concerned. It is not the old shabby-genteel, or less than shabby-genteel, "Todgers's," but something quite different and very well touched in. The main personages are a little more hackneyed, and the main story—to us, at least—is a little less interesting. We have known the rough-diamond *oncle d'Amérique*, and his shy, and beautiful, and beneficent niece, and her good lover, and her bad lover (who is the good lover's cousin), and her lady patroness, who takes her up and puts her down, and all the rest of them—we have known them (we cannot say and loved them) long and well. But Honoria Walton is new, and we are glad to meet her. Still, it must not be imagined that even Miss Leslie Keith's more familiar persons are dull or tiresome. If we do not experience positive rapture at meeting them again, we can make our nod or bow to them, and even stay in their company, without discomfort or a longing to depart. Now that is really a great deal to be able to say, even if we had not Honoria (about whom, it is as well to add, there is no romance whatever) to console ourselves with.

It will soon be, if it is not already, as idle for a critic of novels to say that it is really a pity that such and such a novelist will write so much as for a critic of art to make a certain remark about "pains." But both remarks will remain true, for all that. With one veteran exception, we know no novelist to whom the criticism already suggested applies so well as to Mr. Westall; and the pity of it is, in his case, that, unlike the veteran person referred to, he has never given himself time to do anything really good yet. He has never done anything quite bad, it is true; but that is not the same thing. *A Fair Crusader*, for instance, is evidently a thing hastily cobbled up—a thing *hâlé*, to use one of those untranslatable words which wise writers always borrow and foolish critics always hold up their hands at. Take a prosperous brother home from the Indies; a stay-at-home ditto who has wedded a French governess in second marriage; a sister with a clever, but drunken, husband; a beautiful Salvationist in a poke-bonnet and an entanglement; some stories, which have nothing to do with the plot, about the Indian Mutiny; a "native" of the useful, but not harmless, kind; a little attempted poisoning and so forth, and you have *A Fair Crusader*. It is not uninteresting; it is not unreadable; it is very far from being either.

The author might indeed have made at least some of his characters talk rather more like gentlemen and ladies—for instance, the unlucky possession of a drunken husband is not a sufficient cause why a lady should talk like a barmaid; and his Salvationist or "Crusader" gives occasion to some writing about theological matters which is neither wise nor in good taste. But these things might have been excused if there were not marks of haste and roughness all over the story.

We referred—of course without expressing any approval of them—to the revolutionaries who wish that all detectives and all Russian counts and countesses (in novels) had but one throat. We believe, still without expressing any approval, that they would add secret societies to their wish, were it not that, given your detective and your Russian, a secret society is a mere development. *Young Mistley* deals in secret societies, and wicked Russian agents who try to assassinate patriotic Englishmen, and explorations of a diplomatic military kind in Central Asia, and what not. Now all this makes very interesting material, if it is treated with the right pen; but we fear the pen of the author of *Young Mistley* is not the right pen, though it is a pleasant pen enough in its way. You want for such a purpose, a feather of the same bird whence came that other pen that wrote "Trop lour!" when the grotto of Locmaria closed on Porthos, and we see not a trace of such a feather here. But there is an agreeable dog in the story, and a tolerable young woman Nihilist, and a journalist of extraordinary moral qualities (for which who among us is so rude that he will not salute the author of *Young Mistley*?), and other pleasant properties.

Why is a kind of modified villainy fated to the name of Stephen in novels? There was a Stephen who was not at all a nice person in one of the books of our youth, we forget which; there is Stephen in *The Mill on the Floss* who is certainly not quite what he should be, though he is more sinned against than sinning, and there is an awful "tiger" called Stephen Glade in *By Virtue of his Office*. This, however, is remark, not criticism. There was not a little merit in *In Sunny Switzerland*, and there is more in "Rowland Grey's" present venture. As very often happens in books written by ladies (it is not, we believe, denied that "Rowland Grey" is a lady), the naughty, heartless, prosperous heroine, who marries the bad lord, is nicer than the good, amiable, persecuted heroine, who marries the virtuous baronet; but that does not matter. The story is told with liveliness and good taste—two admirable things and, alas, by no means always found together, or even separately in the modern novel!

As we get to the end of our list, it is not for complimentary adjectives that we have to look. The three volumes of *Lost Identities* are, we regret to say, three volumes of something very like trash. When we say that the author, at nearly the beginning of her book, makes a dying soldier, half blown to pieces by a shell, dictate, as he lies under fire on the ground, a letter about four printed pages long to his father in this vein—"Her sweet face—I can see it now—will plead better," &c., "You will say with the kind

of smile I have seen in your face when you spoke to me about my mother," &c.—we shall have said nearly enough to convey to the wise what manner of book they have here. And we need only add that the three volumes live up to their first pages with a noble and unchanging constancy.

*Caught by the Tide* is a better book than *Lost Identities*, inasmuch as it is in one volume, not three. It is also apparently, if not certainly, a first attempt; while Miss Tyler has written "Anne Boleyn: a Tragedy," besides "c." It is also, though the imbroglia is not well managed, fresher in its elements of mystery. *Lost Identities* deals only with the stale story of changing babies in cradles so as to secure a heritage; while *Caught by the Tide* gives us at least some brigands, and one decidedly strong situation. It must really be unpleasant to find a young person whom you regard as "an angel upon earth," and of whom you have rashly "made sure that she loves you," in the arms, and apparently quite comfortable in the arms, of your own discarded steward, who has made himself additionally disagreeable by assuring you that you are the wrongful possessor of somebody else's property.

GEORGE SAINTSBURY.

#### SOME BOOKS FOR THE COUNTRY.

*The Farmer's Friends and Foes*. By Theodore Wood. (Sonnenschein.) Ranging through birds, beasts, and insects, and furnished with a good index, this handy compilation is exactly what most farmers need. It makes no pretensions to relate any new facts, but marshals in a pleasant way what is known to the credit or disadvantage of the different wild creatures with which the farmer is necessarily brought into contact. All country lovers will naturally find much that is of interest in this book. It would be better, as regards its form, were it furnished with a table containing the heads of the chapters. Mr. Wood attempts to balance the evidence for and against each creature as a friend or enemy to agriculture; and, with a naturalists' love for them, we are thankful to see that he generally finds mitigating circumstances in the case of all. Wood pigeons and bull-finches alone, he is compelled, by the strength of the evidence against them, to relegate to the list of avowed foes, and we must needs agree with him herein. The former can be shot and eaten, however, and might thus be called friends, as reducing the farmer's butcher's bill, while the latter can be snared and sold to the bird catchers. The author is not likely to conciliate farmers by telling them at the outset of his book that the very efforts they have made to rid their fields of insect enemies have greatly helped to ruin them, alluding to the expense of top-dressings to guard against the ravages of turnip-flies and the like. It is to be feared, however, that the following paragraph, which soon succeeds, will effectually cause many of his *clientèle* at once to close the book. If anyone is conservative in the matter of his meals, it is the British farmer. Judge, therefore, of his horror at finding his counsellor and guide writing

"I may here remark that, but for the influence of prejudice, which prevents us from availing ourselves of much wholesome and palatable food, these stack and barn-fed rats might be profitably employed for culinary purposes. From much personal experience, I can assert that the flesh of the rat is both delicate and well-flavoured, and that, when prepared in the same manner as that



of the rabbit, it forms a dish in every way superior."

The farmer has sunk low, but he has hardly come as yet to this point. There are some excellent pages on the life-history of aphides; but we must demur to accuracy of detail being obtained in the case of the common sparrow from exact calculations of the number of grains of corn which a sparrow consumes daily contrasted with the exact number of insects which it eats per hour, or of grains of corn which those insects would have devoured. Dr. Johnson, in a nicely-balanced case of sentimental morality, once said, "Nay, sir, the woman is in the wrong, and there's an end of it;" and we shall certainly say of the sparrow, knowing its many misdeeds and the few insects it does devour (when it can get anything else), "the sparrow is a mischievous bird, and there's an end of it." The citation of Mr. Morris as authority for a large number of vermin once destroyed on a Highland estate should be amended. Mr. Knox published the original list so far back as 1850. Every here and there the author indulges in a little special pleading for his favourites. The sparrow-hawk will save the wages of boys to protect the corn, the pheasant eats the grubs of *tipula*, and so forth. Our own predilections bid us wink at such arguments. After all, farmers too often err on the side of destructiveness. Mr. Wood's book need not be too closely scanned. It is sure to please every lover of rustic life, and, we hope devoutly, will stop much wanton, ignorant slaughter of the lower animals. In some future bird-city the grateful inhabitants ought to erect a statue in honour of their benefactor.

*Norard of the Dogger*; or, Deep Sea Trials and Gospel Triumphs. By E. J. Mather. (Nisbet.) This book is interesting from three circumstances. First, it gives an excellent account of the work and perils of the 12,000 East Anglian fishermen who are generally tossing on the wild North Sea in order to provide cod and turbot for English dinner tables. Next, it relates from the very beginning a venture of faith which, originating with Mr. Mather's strong desire to do good to these men, has during this last year grown into a regular Mission to Deep Sea Fishermen, with a council, sub-committees, eight mission ships, and a floating hospital. Thirdly, and in strict accord with Her Majesty's well-known sympathy, especially for all her sea-faring subjects, the Queen has materially aided the mission, and graciously accepted the dedication of Mr. Mather's record of it. The Dogger Bank itself extends for some 170 miles long by 65 broad between England and Holland. Most of it is covered by very shallow water; and, in consequence, the seas which are raised by strong winds are tremendous. By means of the trawl some 400,000 tons of fish are annually gathered from it. Our readers may have admired the navy of trawling smacks at Grimsby, the metropolis of this kind of fishing, where a dock is set apart for these vessels. At this town, too, may be seen thousands of fish landed morning after morning by the steam carriers from the smacks out at sea—"prime" fish, as soles, turbot, halibut, and brill are called; "offal," under which name come plaice, haddock, cod, ling, conger, whiting, gurnard, and skate. The perils of this fishery are very great. A sudden storm may arise and wreck many of the smacks—excellent sea-boats as they all are. Thus, in March, 1883, a fearful gale drowned no less than 360 smacksmen and boys, and caused great damage to property. As the men generally stay at sea for a couple of months at a time, the results of their nightly catches are next morning sent on board a steamboat which carries the fish to Grimsby or Yarmouth; and this transference, which has often to be effected

in a heavy sea, is fraught with much labour and danger. In addition to this, until the last year, "copers"—floating grog shops—have been allowed to corrupt the men. Mr. Mather's narrative shows how completely his energy checkmated these pests; how, by first aiding the bodies of the sick and those who had met with accidents, he found the way to these rugged fishermen's souls; and, finally, the exertions by which he has paved the way to regular missionary work being carried on at the Dogger Bank during the intervals of toil. The results of his labours are most cheering. Lucidly written and told without affectation or display, this book tells a remarkable story of wise perseverance. It is no common volume to be recommended in ordinary phrases. It is a book of deeply interesting tidings, illustrating a mode of life and a system of mission work comparatively unknown. And it tells the tale that can never be too often repeated, how self-denying love and brotherly sympathy will win the hearts of men—such hardened and thoughtless yet heroic men as fill the trawlers on the Dogger. No one who reads this book will henceforth despair of any section of the human family.

*Practical Hints on Shooting*. By "20-Bore." (Kegan Paul, Trench & Co.) The contents of this book answer to its title. It is extremely practical, and in all connected with guns, dogs, and game, shoots straight to the mark. For young sportsmen it is just the book to be put into their hands. The rules given for handling firearms, and providing against accidents during shooting, are admirable. The author condemns the pernicious practice of shooting over another's head while he "ducks"; and we are thankful that he denounces the massacre of our sea-birds during early August round the coast by excursionists and holiday-makers. Much as he commends the old practice of starting with two or three friends after breakfast for a long day's shooting over dogs, with the certainty of a small but tolerably miscellaneous bag, "20-Bore" fully explains the mysteries of battues, shooting grouse from mantlets, every department in short of modern sport with the gun. As old sportsmen, we demur to his advice to hold the left hand far down the gun's stock while shooting, and always to carry the gun on full cock when expecting game; but these are the new customs induced by breech loaders and repeating guns. The mechanism of the new guns and of John's shrapnell shells is fully explained with diagrams. Wild fowl shooting comes in for its quota; indeed, whenever we have tested this book it is full, lucid, and useful. An angler will be amused at the author's sentiment, "Were it not for shooting, hunting, coursing, and *perhaps fishing*" (the italics are ours), "life, indeed, were not worth living." In the second part of the book, which treats of the natural history of game, the author is hardly so happy. That "the pheasant was introduced into England by Jason," is as amusing a statement as Walton's grave dictum that fishing was invented by Noah. Again, there are certainly not "three kinds of woodcock" in England, though there may be two or three varieties. The curlew cannot be called "a small bird"; peewits are plover, whatever "20-Bore" may say; and the curious reason "which may account to a certain extent for the paucity of ptarmigan in England," that "they deposit their eggs on the open ground, thereby causing the loss of great numbers," is much like Tenterden Steeple causing the Goodwin Sands. "20-Bore" might surely find better and more recent authorities on birds than Mudie and Mrs. Mary Trimmer. "Rarities" may be charitably put down as a misprint; the more so, as the first part of this book deserves high commendation, and ought to take a high rank among manuals of shooting.

*The Silver Trout, and Other Stories*. By Sir Randal H. Roberts. (W. H. Allen.) In spite of the author's modest disclaimer in the preface, that these ten little sporting essays are of any further value than *pour passer le temps*, we shall venture to grumble at their publication. A dozen equally good, or equally indifferent, papers of this kind, appear weekly in the sporting papers. There was no possible reason to reprint these particular essays from the *Field* and *Land and Water*. Neither the "Silver Trout" story, nor that of "The Man with the Green Box" possess any constructive power. The paper on "Trout-Fishing in the Rhenish Provinces," to be of much use to tourists, ought to have been dated. As it is, the state of matters it describes may be as they were last year, or as they were ten or twenty years ago, which makes all the difference in the world. The whole collection has a vague chronological aspect. The author catches a big pike, but the locality is carefully concealed, and it happened "when his companion was the late Mr. Francis Francis," who lived to a tolerable age, and has been dead more than a year. An account of the celebrated Waterloo run with the Pychley hounds on February 2, 1866, is the best paper in the book. Perhaps this volume might please the sportsman who wished "to pass away a weary hour," but he might easily find many books of much greater interest, and written in a more commendable style.

#### NOTES AND NEWS.

MESSRS. SMITH, ELDER, & Co. announce a new and uniform edition of the complete works of Mr. Robert Browning, to be issued in monthly volumes.

MESSRS. GEORGE BELL & Sons will publish immediately an important work on *The War of the Succession in Spain* (1702-11), by Col. the Hon. Arthur Parnell, of the Royal Engineers, based on unpublished MSS. and contemporary records. The volume will be illustrated with maps and plans.

A VOLUME on the "History of the Foreshore" will shortly be issued by Mr. Stuart Moore. It will treat of the subject from Saxon times downward, and will show the origin of the claim of the crown in the time of Elizabeth, the attempt to enforce the claim in the time of Charles I., which was one of the causes of the great rebellion, the dealings with the foreshore, and the law relating thereto down to the present time. The work will comprise an unpublished treatise on the subject from a MS. in the handwriting of Sir Matthew Hale, and a new edition of the treatise by Hall, together with a review of the crown proceedings in the present reign, and the practice in crown suits. From the author's long experience of the public records, it is expected that the book will be of much interest independently of its legal value.

MESSRS. BELL have in the press a Memoir of the late Dr. Steere, for eight years Bishop in Central Africa. The volume has been compiled by the Rev. R. M. Heanley, the editor of the Bishop's Sermon Notes, and will contain copious extracts from his letters, including a thirty years' correspondence with Lord Justice Fry.

THE next volume in the series of "Great Writers" (Walter Scott) will be *Burns*, by Prof. J. S. Blackie.

MR. DAVID NUTT will publish, in the course of the spring, the selected poems of Mr. William Ernest Henley. Besides the ordinary edition, there will also be a limited issue on large paper. In the "Bibliothèque de Carabas," Barnaby Rich's translation of the Second Book of Herodotus, faithfully reprinted

from the original (1584), with introduction by Mr. Andrew Lang, and illustrations by Mr. Graham Tomson; also Sir Thomas North's English version of the *Kalila wa Dimna*, "The Morall Philosophie of Doni, Englished out of Italian," a verbatim reprint of the edition of 1570, with introduction by Mr. Joseph Jacobs, and illustrations reproduced from the Italian original (1552); an English version of the Coptic Orders of Baptism and Matrimony, by Mr. B. T. Evetts, of the British Museum; and, in the series "English History from Contemporary Writers," Strongbow's Conquest of Ireland, Extracts from Giraldus Cambrensis, Regan, and other Anglo-Norman sources, as well as from the Annals of the Four Masters, the Annals of Innisfallen, and the remaining Irish annals, selected and translated, with introduction, notes, appendices, map, and illustrations, by F. P. Barnard, Head Master of Reading School.

*Confessions of a Publisher* is the title of a new book by the author of *Boote's Baby*, which will be issued shortly by Messrs. F. V. White, & Co.

MESSRS. ISAAC PITMAN & SONS will publish in a few days the *Transactions of the International Shorthand Congress*, held in London last autumn. The volume will contain a full report of the joint celebrations of the jubilee of phonography and the tercentenary of modern shorthand.

WITH reference to the special efforts now being made to promote technical education, a new and revised edition of *Cassell's Technical Educator* is announced for issue in serial form. The first monthly part will be published on February 24.

MR. D. W. DOUTHWAITE has been appointed assistant to his father, the esteemed librarian of Gray's Inn.

SIR W. W. HUNTER will give an address on "Recent Indian Movements," on March 3, at Willis's Rooms, on the occasion of the annual meeting of the National Indian Association. Lord Hobhouse will preside.

MR. FREDERIC HARRISON will deliver a lecture on "Humanity as a Religious Centre," at the South Place Institute, Finsbury, on Sunday next, February 5, at 4 p.m. Admission is entirely free.

PROF. C. HUBERT H. PARRY will, on Thursday next (February 9), begin a course of four lectures, at the Royal Institution, on "Early Secular Choral Music, from the Thirteenth Century till the beginning of the Seventeenth" (with illustrations).

THERE is to be sold in Paris at the Hotel Drouot, one day in February, an extraordinary collection of autograph letters and historical documents, of which the most remarkable portion consists of no less than a hundred and thirty-two letters from Cardinal Richelieu, addressed to Claude de Bouthillier, between the years 1629 and 1642, at which period that Secretary of State for Foreign Affairs and "surintendant des finances" withdrew from Court employment. These Richelieu letters are written from Abbeville, from Amiens, from Soissons, from Reims—from the many places to which it was the business of the great minister, especially during the wars, to follow the king. For the most part they are written by his secretaries, Cherré or Charpentier. Some of them have been published. Others—eighteen in number—have never seen the light. Now and then, on the most private matters, Richelieu wrote with his own hand. Thus there is an epistle penned by him "two hours after midnight," on August 8, 1630, which bears, after its signature, the direction "Burn this letter after having read it to 51 and 52."

Who were designated by the numbers 51 and 52 has not, we believe, been discovered. The letter was probably read to them; but it is evident that, however this may have been, it was, after the manner of very confidential letters, not burnt afterwards, but carefully retained, in the most private of places, since here it is to-day, in very good condition, one of the most valuable in a *dossier* of peculiar interest.

MR. KARL BLIND has received from an old friend a curious version of one of "Grimm's Tales" in the speech of the Shetland people, which varies in details from the German.

SOME confusion seems to have arisen with regard to the "library" edition of Tennyson, now in course of issue by Messrs. Macmillan. Curiosity was naturally aroused by the announcement of the publishers that it would "contain everything that the author has published." Misled, perhaps, by this statement, a bold reviewer in the *Times* (January 27) undertook to single out and comment upon "a dozen or more of pieces, with which, if they have ever been previously published, we own to having no acquaintance. Among these is included the familiar lines "On a Mourner," as well as the still better known sonnet upon Bonaparte. As a matter of fact, the first volume of "Early Poems," published by Messrs. Macmillan last month, is not only identical in contents with the first volume of the edition issued by the same publishers in 1884, but is actually printed from the same plates. The sole novelty is the portrait, which apparently represents the poet at the time when most of these early poems were written; but unfortunately no information is given about this portrait—not even the engraver's name. It may be as well to add that Messrs. Macmillan's editions of the "Early Poems" (1884 and 1888) differ from that published by Messrs. Kegan Paul, Trench & Co. in the "Parchment Library" in 1883 only by the inclusion of three new pieces—"Leonine Elegiacs," "Supposed Confessions of a Second-Rate Sensitive Mind," and "Rosalind"—and by the transfer of "Mariana in the South" from a later place to follow immediately after the famous "Mariana in the Moated Grange."

WE venture to go out of our usual course to mention a letter by Dean Plumptre in the *Guardian* of last week, in which he has felt it necessary to protest against the imputation (conveyed in a notice of his work on Dante in the *Church Quarterly Review*) that his own translation of the *Paradiso* is indebted to that previously published by Mr. F. H. Haselfoot.

#### UNIVERSITY JOTTINGS.

THE results of agricultural depression, long suffered in private, have at last come into public importance at Oxford. St. John's College has found itself compelled to ask the consent of the university to an alteration in its statutes, by which the duty of augmenting the salary of the Laudian professorship of Arabic (now vacant) by £450 a year is indefinitely postponed.

THE Senatus Academicus of the University of Edinburgh has appointed Dr. Hutchison Stirling to the Gifford Lectureship on Natural Theology for a period of two years. Dr. Stirling will probably enter on his duties in the course of next winter session.

THE Barlow lecturer on Dante (the Rev. Dr. Moore, Principal of St. Edmund Hall, Oxford) proposes to deliver a course of six lectures at University College, London, on the following Wednesdays and Thursdays at 3 p.m., viz., February 15, 16, 22, 23, 29, and March 1. The opening lecture of this year's course, on February 15, will be on "The Tomb of Dante." The remaining lectures will be occupied with a

critical discussion of selected passages, chiefly from the *Paradiso*.

WE understand that among the candidates for the vacant chair of botany at Edinburgh are Prof. I. Bayley Balfour, of Oxford, the son of a former professor; and Mr. George Murray, of the natural history department of the British Museum.

SIR F. A. GORE OUSELEY, the professor of music at Oxford, will deliver a public lecture in the Sheldonian Theatre, on March 2, upon "English Church Music of Purcell and his Contemporaries," with illustrations.

MR. H. F. PELHAM, the newly appointed reader in Roman history at Oxford, is lecturing this term upon "Italy under the Emperors."

MR. F. MADAN is continuing, in the *Oxford Magazine*, his careful hand-list of recently published books, pamphlets, &c., relating to Oxford. He has now finished the year 1886.

THE Clarendon Press have just published, in large quarto form and printed in their boldest type, the text of the Laudian Code of Statutes (1636) and additions to 1767, edited by the late Dr. John Griffiths, for many years keeper of the archives, with an introduction by Mr. Charles Lancelot Shadwell, who ought—in the opinion of many—to have been Dr. Griffiths's successor. This introduction contains an interesting account of the steps by which the university recovered the power of legislation, of which it has lately made such abundant use. The volume is illustrated with a facsimile of the signatures of the heads of houses, &c., on the original MS. of the Code.

#### A TRANSLATION.

VITTORIA COLONNA, "RIME SACRE," SONNET VII.

THAT nestling hungerful, who sees and hears  
His mother towards him flying through the  
wood,  
And knowing that she comes to bring him  
food,  
Loving the food and her, in gladness cheers;  
But as she flies, struggles, with sudden fears  
And quick desire to follow if he could,  
Then pours forth song, as if he knew he would  
But poorly thank her, though he sang for years;  
So I, when the Divine and living ray  
Which warms my heart, from my great Sun above,  
Is lit up into richer, fuller day,  
Spurred by affection, quick my pen I move,  
And, not perceiving what myself I say,  
I write the praises of the One I love.

LENA A. MACHRAY.

#### OBITUARY.

WE regret to hear, by private telegram from Rome, of the death of Mary Howitt, which took place there on Monday last, January 30.

For many years past she had lived at Meran, in company with her unmarried daughter, Margaret; and, after the death of her husband, she followed the example of her daughter in joining the Roman Catholic Church. She had gone to Rome to take part in the celebration of the papal jubilee, and was the first pilgrim presented to the Pope on that occasion. Mary Howitt, whose maiden name was Botham, was born (we believe) at Uttoxeter before the present century began, and had almost reached her ninetieth year. She was married to William Howitt in 1823. It would be impossible for us to enumerate the vast number of books which she produced both alone and in collaboration with her husband. No pair of writers were ever more popular, or better deserved their popularity; and both lived to a green old age.



## MAGAZINES AND REVIEWS.

THE *Expositor* for February opens with a learned paper, by Dr. Neubauer, entitled "Jewish Controversy and the *Pugio Fidei*." The gradual development of polemical relations between the Synagogue and the Church is exhibited with a fulness unknown in any accessible book, and will spare future historians of religion many hours of research. The author himself is led into a controversy on Raymundus Martini by the strong language of another writer in the *Journal of Philology*. Mr. Horton gives a thoughtful paper on Christ's use of the Book of Proverbs. The influence of the old Jewish Wisdom certainly deserves to be traced more carefully in both Testaments. But even if sayings of Christ in the Synoptic Gospels do suggest passages in the Septuagint additions to Proverbs, may we at once assume that He knew them in the Greek? Do we know the condition of the Hebrew text of the Bible used by Christ? Prof. Whitehouse summaries the critical views of Delitzsch (i.e. of the new Delitzsch) and Dielmann on the Pentateuch. He hits English scholars hard; but why should English scholars grudge their American colleagues the first start in a critical crusade against Graf, Kuenen, and Wellhausen? English scholars were certainly the first to write on the questions raised by Graf and Kuenen; and have not those American controversialists who are as yet most prominent made a false start? Prof. Whitehouse himself writes in the temper and with the modest independence of a progressive scholar, though he has not thoroughly worked his way out of the older school of conservatism. Prof. Elmslie is, we take it, a sympathetic bystander, whose forte lies rather outside technical Hebrew studies; else why does he direct public attention to the hypercritical, if not hyper-historical, novelties of English origin in Prof. Harper's *Hebræica*? We have only space to mention papers by those well-known writers, Dr. Dods, Prof. Curtiss, and Prof. Warfield.

THE January *Livre* follows an innocent habit, and puts a good foot foremost for the new year. The original part contains two articles of unusual length and substantive value. The well-known pen of M. Eugène Asse has perhaps found worthier subjects than "Le Chevalier de Nerciat," a writer not commonly known (and for cause) to English readers. No such oblique remark is necessary as to the much longer and more important paper on "Madame de Pompadour," the books she collected, and the engravings she amused herself by producing. This, by M. Gustave Paulowski, is full and interesting, and has the advantage of two very handsome *hors texte* illustrations. The first reproduces in green ink La Tour's well-known pastel of the lady, where the dress and accessories, unusually elaborate for the style, perhaps a little conceal the fact that the painter has not been able to communicate to the somewhat angular features and cold hard expression of his subject the charm which is to be found in such much slighter sketches as, for instance, his "Mademoiselle Fel." The other plate is the title-page for a collection of the engravings. The number is very well worth buying.

## A NEW LIBRARY OF PHILOSOPHY.

MESSRS. SWAN SONNENSCHN & Co. have in preparation—for issue simultaneously in London and New York—a series of philosophical works, under the general editorship of Mr. J. H. Muirhead, to be called the "Library of Philosophy." It will be arranged under three heads, comprising respectively works dealing with (1) schools of philosophers, (2) the history of thought in particular departments, and (3) the

subject matter of philosophy treated from an original point of view.

The first series will, it is hoped, ultimately cover the entire history of thought in the fields of metaphysics and ethics. At present it is proposed to deal more particularly with modern philosophy, and the following volumes have already been promised:—*Sensationalists*: Locke to Mill, by Dr. W. S. Hough, of Michigan; *Modern Realists*: Leibnitz to Lotze, by Prof. Andrew Seth, of St. Andrews; *Early Idealists*: Descartes to Leibnitz, by W. L. Courtney, of New College, Oxford; *Later Idealists*: Kant to Hegel, by Prof. W. Wallace, of Oxford; *Scientific Evolutionists*: Comte to Spencer, by Prof. John Watson, of Kingston, Canada; *Utilitarians*: Bentham to Contemporary Writers, by W. R. Sorley, of Trinity College, Cambridge; *Moral Sense Writers*: Shaftesbury to Martineau, by Prof. W. Knight, of St. Andrews; *Idealistic Moralists*: Kant to Green, by Prof. Henry Jones, of University College, Bangor.

The second series will include:—*The History of Logic as a Formal Science*, and of the Use and Influence of Logical Categories in Philosophy and the Sciences, by Prof. George S. Morris, of Michigan; *The History of Psychology*: Empirical and Rational, by Prof. Adamson, of Owens College, Manchester; *The History of Political Philosophy*: I. Plato to Rousseau, by D. G. Ritchie, of Jesus College, Oxford; II. Burke to the Present Day, by J. H. Muirhead; *The History of Economics*: Adam Smith to the Present Day, by Dr. J. Bonar; *The History of Aesthetics*, by B. Bosanquet; *The Evolution of Theology since Kant*, by Prof. Otto Pfeiderer, of Berlin.

By way of introduction, a translation of Erdmann's smaller *History of Philosophy*, in three volumes, by Dr. W. S. Hough, will be issued in October, 1888; and it is hoped that some of the other volumes will follow in the spring of 1889.

## "ALADDIN" IN THE ORIGINAL ARABIC.

Abbazia: Jan. 22, 1838.

*Histoire d'Alâ Al-Dîn ou la Lampe merveilleuse.* | Texte Arabe | publié avec une Notice sur quelques Manuscrits des Mille et une Nuits | par | H. Zotenberg. (Paris, Imprimerie Nationale, MDCCCLXXXVIII.)

IN this booklet the modesty of the title is equalled only by the merit of the work. M. Hermann Zotenberg, the well-known translator of the *Chronique de Tabari*, has, after his fashion, taken in hand an interesting and much-disputed subject, and has treated it definitively in a style at once pleasant and learned—bristling with facts and figures, and readable withal.

Students of the "Arabian Nights" now know that ten of the Gallandian Tales (or eleven including the "Princess of Deryabar") are, or rather were, of unknown origin; and the list contained the two most widely read items—"Aladdin" and the "Forty Thieves." As I have said in the Terminal Essay to *The Thousand Nights and a Night* (vol. x., p. 105), conjectures about the provenance were manifold, but mostly ran upon four lines. Baron de Sacy held that they were found by Galland in the public libraries of Paris; Mr. Cheney suggested that they had been borrowed from the *Râvis* or professional tale-tellers of Smyrna and the Levant, an opinion supported by the late Mr. H. C. Coote (*Folk-Lore Record*); and Mr. Payne (ix. 268) advocated the probability "of their having been composed, at a com-

\* Large 4to. Notice, etc., pp. 1-52: Appendice, pp. 53-70. Text of Aladdin and Commencement du texte de Othavie (i.e., Shâwish the Maronite). Total pp. 156.

paratively recent period, by an inhabitant of Baghdad"; adding, however, that an examination of the various MSS. might yet cast some light on the origin of the "interpolated" Tales. On the other hand, I felt convinced (*loc. cit.* p. 105) that all would be recovered, because Prof. Galland was not the man to commit a literary *supercherie*.

While preparing for print the Gallandian tales early in 1887, I visited the Bibliothèque Nationale, where M. Zotenberg, keeper of the Eastern MSS., showed me a late purchase, containing the Arabic originals of Zayn al-Asnâm and "Aladdin"; and he kindly lent me his own transcription of the latter. I need not repeat the proofs which establish the genuineness of the MS.; they are fully detailed in the Foreword (pp. ix.-x.) to my "Supplemental Nights" (vol. iii.). The learned and genial author also favoured me with advance-sheets of his labours, especially his observations upon the MS. journals in the Bibliothèque Nationale (Nos. 15277 to 15280), which Prof. Galland kept till the end of his life. It appeared to me hardly fair to disclose at that time his main discovery, which was simply this: he had cleared up the real origin and provenance of the eight other Gallandian *Histoires* by quoting detailed and transcribed conversations with "M. Hanna (or Anna), Maronite d'Halep," alias Jean Dipi or Dippy, a French corruption of Diab. Now, however, M. Zotenberg has given ample extracts in his Notice, §iii., and has placed the colophon upon the disputed question. The following is Galland's manner of treating the matter:

"Samedi, 25 de May (1709). Le Maronite Hanna ma raconta le conte Arabe qui (suit): Un Sultan de Perse nommé Khosrou-Schah n'estoit encore que Prince, qu'il se plaisoit fort aux aventures nocturnes, et c'est pour cela qu'il se déguisoit souvent pour mieux réussir à satisfaire son inclination. Il n'eust pas plus tôt succédé au Sultan son père, etc. C'est l'histoire des Deux Sœurs jalouses de leur cadette."

I may here again mention that M. Zotenberg empowered me to offer his *Alâ al-Dîn* to an "Oriental" publishing firm, well-known in London, and that the only result was the "no-public" reply. The mortifying truth is that Oriental studies are now at their nadir in Great Britain, which has long shown so small in the Eastern world. Let me still hope, however, that the *tirage à part*, which is confined, I am told, to 150 copies, will, with the author's permission, appear either in separate form, or, at any rate, among the pages of the Royal Asiatic Society, or of what seems now to be taking its place, "The Kâmasâstra."

R. F. BURTON.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BOUCHOT, H. Les reliures d'art à la Bibliothèque Nationale. Paris: Rouveyre. 25 fr.  
COMBES, E. Profils et types de la littérature allemande. Paris: Fischbacher. 7 fr. 50 c.  
COTTEAU, E. En Océanie: voyage autour du monde en 345 jours. Paris: Hachette. 4 fr.  
DOMMER, A. v. Lutherdrucke auf der Hamburger städtischen Bibliothek 1518-1533. Leipzig: G. H. W. 10 M.  
JOSEFAY, C. Die Medaillen u. Gedenkzeichen der deutschen Hochschulen. 2. Th. Berlin: Laverenz. 16 M.  
LEGOUGE, E. Soixante ans de souvenirs. 1<sup>re</sup> Partie. Ma Jeunesse. Paris: Hetzel. 6 fr.  
MUNCKE, F. Friedrich Gottlieb Klopstock. Geschichte seines Lebens u. seiner Schriften. 2 Hälft. Stuttgart: Göschen. 7 M.  
SCHUSTER, L. Johann Kepler u. die grossen kirchlichen Streitfragen seiner Zeit. Graz: Moser. 4 M.

## THEOLOGY.

- TREITEL, L. Die alexandrinische Uebersetzung d. Buches Hosea. Ein Beitrag zu den Septuaginta-Studien u. der Auslegung d. Propheten Hosea. 1. Hft. Karlsruhe: Bielefeld. 1 M.

## HISTORY.

- CHRONICON SICULUM incerti authoris ab anno 340 ad annum 1896. Cura J. de Blasio. Naples: Furchheim. 16 L.

- HERMANN, O. Ueb. die Quellen der Geschichte d. siebenjährigen Krieges v. Tempelhoff. Berlin: Weber. 1 M. 50 Pf.
- KAULEK, J. Papiers de Barthélemy, ambassadeur de France en Suisse 1792-1797. T. 2. Paris: Alcan. 15 fr.
- KLOPP, Onno. Correspondenz epistolare tra Leopoldo I. Imperatore ed il P. Marco d'Aviano, Capuccino. Graz. 10 M.
- LETTERS de France de Von Vitzine à sa sœur à Moscou, avec une introduction par le vicomte E. Melchior de Vogüé. Paris: Champion. 3 fr.
- SARDO, L. La regina Anna di Savoia. Milan: Treves. 5 L.
- SEIDEL, E. Montesquieu's Verdienst um die römische Geschichte. Leipzig: Fock. 1 M.
- WILCKENS, C. A. Geschichte d. spanischen Protestantismus im 16. Jahrh. Gütersloh: Bertelsmann. 4 M.
- ZIESSBERG, H. R. v. Zur Geschichte der Räumung Belgiens u. d. polnischen Aufstandes (1794). Leipzig: Freytag. 1 M. 40 Pf.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- FIGUËR, L. L'année scientifique et industrielle, 1887. Paris: Hachette. 3 fr. 50 c.
- HAUBE, F. Ritter v. Die Cephalopoden d. bosnischen Muschelkalke v. Han Bulog bei Sarajevo. Leipzig: Freytag. 5 M. 80 Pf.
- OIT, A. Le problème du mal. Paris: Fischbacher. 7 fr. 50 c.
- SCHLIGER, H. Zur Theorie der Beleuchtung der grossen Planeten, insbesondere d. Saturni. München: Franz. 3 M. 40 Pf.
- THUAN Y LUARD, A., u. O. N. WITT. Die Diatomaceen der Polycystinenkreide v. Jérôme in Hayti, Westindien. Berlin: Friedländer. 18 M.

## PHILOLOGY, ETC.

- LEDAIN, Epigraphie romaine du Poitou. Paris: Champion. 5 fr.
- MARSHALL, C. De Q. Remmii Palaemonis libris grammaticis. Leipzig: Fock. 1 M. 50 Pf.
- MONTET, E. La noble Leçon: texte original, d'après le manuscrit de Cambridge, avec les variantes des manuscrits de Genève et de Dublin. Paris: Fischbacher. 12 fr.
- MYSTÈRE, le, de Sainte Barbe, tragédie bretonne. Texte de 1557, p.p. E. Ernault. Paris: Thorin. 24 fr.
- MÜLLER, G. Ozar Agadoth. 3. Bd. Wien: Lippe. 2 M.
- NOULET, J. B., et C. CHARANEAU. Deux manuscrits provençaux du XIV<sup>e</sup> siècle. Paris: Maisonneuve. 15 fr.
- REGNAUD, P. Origine et philosophie du langage; ou, principes de linguistique indo-européenne. Paris: Fischbacher. 3 fr. 50 c.
- ROBERT et CAUAT. Epigraphie gallo-romaine de la Moselle. Paris: Champion. 30 fr.
- SPRENG, J. J. Idioticon rauracum. Bearb. v. A. Socia. Bonn: Hanstein. 2 M.
- WESSELY, C. Griechische Zauberpapyrus v. Paris u. London. Leipzig: Freytag. 9 M. 20 Pf.
- ZOTENBERG, H. Histoire d'Alâ-al-din ou la Lampe merveilleuse. Texte arabe, &c. Paris: Maisonneuve. 7 fr.

## CORRESPONDENCE.

## "THE OLD SCHOOL OF CLASSICS AND THE NEW."

London: Jan. 30, 1888.

May I make a few remarks in reference to certain criticisms in the last number of the ACADEMY on my paper in the *Fortnightly* for January, entitled "The Old School of Classics and the New"?

It is in substance an attack on Prof. Sayce and others who seem to hold the same views as he does concerning the way in which the study of classics ought to be pursued. It also endeavours to illustrate Prof. Sayce's canons of enquiry and methods of arguing. To do this, it was necessary that I should touch lightly on some points which I treated more fully and more trenchantly four years ago in *Hermathena*. When I said then, "I do not intend to write again on this subject," I meant (and surely was understood to mean) that I would not take any further part in the discussion which was then proceeding in the pages of *Hermathena*. I kept my promise, and did not make any reply to Prof. Sayce's sur-rejoinder, the defiant tone of which showed very clearly how well he appreciated the advantage of having no answer to fear.

Now let me deal with the specific remarks of the ACADEMY. (1) In the *Fortnightly* I wished to avoid as much as possible discussion of grammatical points, and to dismiss as soon as possible a topic which I had already handled. In *Hermathena*, x. 122, I did not omit *ῥα*, but

translated the whole passage, which runs, "He sent presents to Delphi not a few, on the contrary, to count (*ῥα*) the silver offerings only, a very large number at Delphi are his, but over and above these he presented a vast deal of gold." Plainly *ῥα* is not connected with *πλείστα*. The eminent scholars to whom we owe our Greek Dictionary would not have thought of deliberately connecting the words in this passage; but erroneous classifications will creep into a work on so large a scale. Plainly the words could not mean "the most possible" here; and if they did, surely "the most possible" is not a synonymous phrase with "the most part of," so that Prof. Sayce does not err in company with the eminent lexicographers. (2) It seems to me that it is probably quite true that Gyges contributed "a very large number" of silver offerings, and that it is absolutely incredible that he contributed "most" of them; and that Herodotus is not, at any rate, responsible for the latter statement. (3) The passage, "It is with H. as a historian," &c., does occur in Prof. Sayce's original preface, but he repeats it (*Hermathena*, x. 107) in his reply to my strictures, and, therefore, it may fairly be taken by me as applying to them all. Finally, I maintain that if one meets a volume containing the text of three books of Herodotus with footnotes, one may accurately describe it as an edition of three books of Herodotus. But, even though it were not an edition, is that any reason why its author should escape censure for erroneous comments?

R. Y. TYRRELL.

It was never suggested in the ACADEMY that Prof. Sayce should escape censure for erroneous comments. The object of the note was to show, from one example, that his offence is not quite so rank as it has been represented. And, despite Prof. Tyrrell's rejoinder, we are of the same opinion still. For, as to (1), surely Liddell and Scott's connecting *ῥα* with *πλείστα* = the most possible, is no less culpable than Prof. Sayce's rendering of *πλείστα* as "the most." (2) Prof. Tyrrell has not met our argument that Prof. Sayce's note remains substantially unaffected when *πλείστα* is translated correctly. (3) Is it altogether fair to maintain that a general statement made in answer to an article containing several charges necessarily applies to each charge, when a special reply is also made to the charge in question? And, finally, may it not be other than accurate to describe a volume containing a text with notes—and also with elaborate excursions—as an edition *simpliciter*, when the author, both impliedly by his title-page and expressly in his preface, has protested that he is dealing "with the history rather than with the language of Herodotus, and with that history only in so far as it bears upon the East"?

THE WRITER OF THE NOTE IN  
THE ACADEMY.

## THE ETYMOLOGY OF "FORS."

Oxford: Jan. 28, 1888.

Prof. Max Müller, in a postscript to a letter published in the ACADEMY on January 28, attempts to show why *Fors* cannot be derived from *ferre*. Appealing to the authority of Brugmann, he says that *√bhar* is an *ē* root, and in Latin this original *ē* remains unchanged before *r*.

May I be allowed to point out that this argument of the learned professor is irrelevant, for no one has ever maintained that the *o* in *fors* was the precise phonetic equivalent of the *ē* in *fero*. It would really seem as if Prof. Max Müller had never heard of the *e*-grades and of the *o*-grades of the "Ablaut" series of the European vowel-system. For a full and clear account of this system I would refer the pro-

fessor to Brugmann's *Vergleichende Grammatik*, pp. 246-261. The fact is there is no difficulty whatever in connecting *fors* and *fero*, the *o* of *fors* being the deep-tone of the high-tone *e* in *fero*. Any number of analogies could be given. Here are a few: *sors, sēro; mora, √mer; uorsus, uerto; mora, √mer; toga, tēgo; socius, sēquor; pondus, pendo; extorris, terra*. For many instances of the occurrence of this deep-tone *o*, see Max Müller's *Lectures on the Science of Language*, ii., p. 352.

The connexion of *fors* with *fero* is held by the following philologists—Brugmann (*op. cit.*, § 285), Curtius, Vanček, Corssen, Bréal.

A. L. MAYHEW.

## THE ISIS, OSENEY, WINDSOR, AND WANDSWORTH.

Nottingham: Jan. 30, 1888.

The only argument in Mr. Birch's letter that affects my proposition is that the word *wāse* is only mentioned four times in "the whole range of Anglo-Saxon horography," those four instances being between the Ock and the Thames-Isis. This may be so, but I do not see that it compels us to admit that *wāse* is an early form of the name Isis. Mr. Birch would apparently argue that if a *ῥα* λεγόμενον in one of these early charters should bear some trifling likeness to a neighbouring river-name, it is proof conclusive that the word in question is an early form of the said river-name, however contrary to phonological laws the equation of the two words might be. Most philologists would prefer to leave the *ῥα* λεγόμενον unexplained rather than adopt such a violent solution. But in the case of *wāse* we have no difficulty as to the meaning of the word; and its identification with the Isis is, as I have said, absolutely forbidden by the evidence of the charters themselves. If Mr. Birch will look over the boundaries, he will see that the *wāse* therein mentioned was in each case at some distance from the Thames-Isis, which river is independently mentioned under its proper name of Thames. If, as Mr. Birch suggests, "those who wrote down the boundaries for the Abingdon charters, being better acquainted with the Thames than with the tributary Wasa, incorrectly used the former word where they should have employed the latter," it is hardly likely that they would have gone on to refer to the Wasa as a feature in the boundaries entirely distinct from the Thames-Isis. This suggestion not only assumes that they wrongly described in a legal document so important a river as the Thames-Isis, but that they also transferred the proper name of this great river to some other object in the perambulation. Such a hypothesis is manifestly untenable.

Mr. Birch's *naïf* reference to Clarke's *British Gazetteer* (1852) for the etymology of Oxford is of interest as showing that the erroneous derivation of Oxford from a non-existent Ouse is much older than some of the correspondents of the ACADEMY who have been struggling for the dubious honour of originating this idea seem to be aware of.

As to the derivation of Oseney, it is clearly enough from the personal name O'sa, gen. O'san. It occurs as O'san-ig in 1006 in the Abingdon History (i. 417, 1); and the same name is recorded, as I believe Mr. Boase has already pointed out, in O'san-lēsh, A.D. 984, in the same work (i. 392, 22; 393, 3). This derivation is supported by the fact that most of the other islands in the vicinity derived their names from personal names. Thus we have Hinxey from Hengest, Ydeles-ieg from Ydel (= *ȝ* + *ila*), Botton-ig from Botta, Cuddes-ig from Cūð, Cytan-ig from Cyda, Huddes-ig from Huð, Snitan-ig from Snita, and Utan-ig from Uta. Of the *ey*'s cited by Mr. Birch, two, Botley and Ifley ("Gifteleia," A.D. 941-946; *Hist. Mon. de Abingd.* i. 89, 28; "Givetelei"; Domesday Book),



are not derived from *ieg*, an island, but from *leah*, a lea, &c. Ox-ey is, no doubt, like Oxford, derived from *oxa*, an ox.

Mr. Birch refers to Prof. Rhys's derivation of Oseney from Ouse, and of Ouse from *\*ansa*, a deity (= Gothic *ans*, A.S. *ós*). But Prof. Rhys has withdrawn the latter etymology; and he will, I have no doubt, also surrender the former, since both depend upon an assumption that this learned scholar now admits to be wrong.

I will not follow Mr. Birch into the "Ock" theory, for there is no necessity to reopen this discussion, Mr. Birch's philology being no sounder than that of the other advocates of this theory, and his examples being pretty much the same as theirs. But I am struck with the beautiful simplicity of the system of local etymology sketched by Mr. Birch. It is a very convenient one, requiring no great amount of research, and being as generally applicable as a patent medicine. The plan is to take a part of a local name that one does not understand, and to hold that it is "a generic equivalent of river or water in one of the remotest languages of England," and then to say, if the name of the nearest river cannot be explained as a "dialectical" representative of this "generic equivalent," that the river has changed its name, its original name being so and so. This is delightfully easy; but, since we have necessarily no records of these "remotest languages," it is open to the reproach of transferring local etymology from the domain of fact to that of fiction.

One of Mr. Birch's "generic equivalents" is *wandl*, which he detects at Wenlock, Cheshire (?), on the river Wenlock, which name is, he says, "a reduplicated word comparable with *Wendover* (*dour*, water)"—that is, "Wenlock" is *wandl* + *ock*, both of which are supposed by him to mean "water," and "Wendover" is *wandl* + Celtic *dur*, "water." Wenlock appears to be a Celtic name (see Rhys, *Lectures*, p. ), and as such I dare not attempt to explain it; but the *over* of "Wendover" is merely the Old-English *ofer*, "bank," &c. This name occurs as "Wendovre" and "Wandoure" in Domesday. It is not likely that *dur* would have assumed the form of *over*. As to the "wend" of this name, Mr. Birch is probably correct in connecting it with the Wandle at Wandsworth; but that stream, so far from deriving its name from this imaginary "generic equivalent" for water, has, I believe, simply derived its name by a back-formation from the settlement of Wandsworth, just as the river Penk at Penkridge (Penno-crucion) has been evolved from the name of that village, as Prof. Rhys has shown. As these back-formation are of great interest, and are often very difficult to prove, I will state the grounds for the conclusion that Wandsworth is an instance of this process, even though this leads me somewhat away from Mr. Birch's letter.

The name of Wandsworth occurs in 1376 as "Wandles-worthe" (Riley, *Memorials of London*, p. 401), in 1382 as "Wandeles-worthe" (*id.*, p. 464), and in 1200 as "Wendles-wurth" (*Rotuli Chartarum*, p. 178, 28). Our next witness is the Domesday Survey, where the name occurs as "Wendeles-orde," "Wandeles-orde," and "Wandes-orde." These three forms are of great importance. They establish the facts that in the Survey *wand* and *wend* are identical, and that the liquid *l* was sometimes omitted by the scribes, although there is clear proof that it existed in the name. There is a very early mention of Wandsworth in a contemporary charter of A.D. 693 in *Cart. Saxon.* i. 116, 26. It is there spelt "tō Wendles-wurde," which is the correct Old-English form. "Wendles"

embodies the gen. sing. *es*, and the nom. must have been "Wendel." This is merely the English form of the name of the Vandals, the nom. sing. "Wendel" being attested by the compound "Wendel-sæ," in Alfred's translation of Orosius, i. 1, and in the Chronicles, anno 885. But the gen. sing. forbids the explanation of "æt Wendes-wurde" as "village of Vandals," and it is equally opposed to the explanation "village on the Wandle." The name can, I think, be only derived from the personal name \*Wendel, a pet-name regularly formed by taking the first stem of a full-name beginning with "Wendel," such as the "Wendil-bercht" of the Durham *Liber Vitae*, 10, col. 1, Sweet, *O. E. T.*, No. 97.

It may be objected that this evidence is not strong enough to upset the derivation from the river Wandle. But a consideration of other local names embodying the name "Wendel" will, I think, overcome this objection. It must be remembered that there is no river Wandle at any of these places, and a derivation from such a river-name is therefore inadmissible. Windsor is another of Mr. Birch's examples. The early forms of this name are "Windles-ora," A.D. 1061 (*Chron.* E), and "Wendles-ore," "Windles-ora," A.D. 1065 and 1066 (*Cod. Dipl.* iv. 165, 9; 178, 19). In Domesday it is "Windes-ores," so that we have here another example of the omission of the liquid after *d*. The change from "Wendel" to "Windel" may be illustrated by the twelfth-century name "Windil-gerus" in the Durham *Liber Vitae*, 6, col. 1. The *ger-us* here does not represent the Old-English *gār*, but the corresponding High-German *ger*.\* Probably the Surrey "Windlesham," the Durham "Windle-stone," and the Dorset "Windle-ham" are of the same origin as Windsor, but I am unable to cite any early forms of these names. In the charters we have, A.D. 985, "Wendles-cumb" (*Cod. Dipl.* vi. 120, 5), and A.D. 769-85, "Uendles-clif" (*Cart. Sax.* i. 341, 11, 34).† In Domesday we find "Wendles-berie," "Wendle-berie," and "Wending-berie,"‡ Wellingborough, Northants; "Wandes-berie" (æt *Wendles byrig*), Wendlebury, Oxfordshire; "Wanddeslei" (æt *Wendles lēge*), Wandlesley, Notts; "Wandes-treu" (æt *Wendles trēowe*), Wandstrow, Somerset;§ "Wandres-laga"|| (æt *Wendles lēge*), Wensley, Yorkshire; and "Wandes-lage" in the same county, which I

\* That is, the name is of Norman introduction. It was probably originally "Wandel-gār" (cf. the Lotharingian "Wandelmus" in Odoarius Vitalis, ii. 139, 8, and the forms of the name of S. Wandrille. Hence the changes here are *wandel*, *Wendel*, *Windil*.

† In this case the name of the river running at the foot of the cliff is recorded. It was the Tyrie, so that it is plain that "Wendles-clif" did not derive its name from the river-name.

‡ This may be explained either as embodying the possessive or adjectival suffix *ing*, or as standing for "æt Wendlinges-byrig," where Wendling would be, like Wendel, a pet-form of a full name. In either case Wendling-berie and Wendles-berie are derived from a man whose full name began with Wendel. Wendling has, however, overridden the shorter form.

§ Cf. "Wandes-traw," A.D. 1065; *Cod. Dipl.* iv. 164 14 (dubious charter).

|| "Wandres" for "Wandles" is caused by the French preference for the lingual *r*, as in the familiar instance of *rossignol* = Latin *lusciniola*. Similarly, S. Wandrille is called "Guandre-gisilus" (i. 138-11; ii. 347, 7) and "Wandre-gisilus" (ii. 5, 2; 10, 5; iii. 84, 19; 104, 13) by Odoarius Vitalis, the name being originally "Wandle-gisil." An even more pertinent example is Odrice's spelling of Windsor or rather "Windles-ora." He Latinises this as "Windres-oria," acc. pl. (iii. 381, 12), and as "Windres-oria," dat. pl. (ii. 199, 21). Cf. also Wandrei and Wandei, Cambridgeshire, in Domesday, which probably represent æt *Wendles-ige*.

am unable to identify. Geoffrey of Monmouth connected Wandlebury Hill, Cambridgeshire, with the Vandals, but it more probably represents "Wendles beorh," and thus has the same origin as the above names.

The evidence of these forms seems to me to prove that Wandsworth is derived from the personal name \*Wendel, and therefore the river Wandle must be a back-formation from the name of that township.

W. H. STEVENSON.

#### THE MYTH OF CUPID AND PSYCHE.

London: Jan. 11, 1888.

A correspondent in New Zealand sends me the following note on Canon Taylor's theory that the story of Cupid and Psyche is in origin a Babylonian lunar myth. My correspondent argues that the incidents in the tale do not fit the phenomena. But I understand that the learned thinker this defect makes no difference. However this may be, Mr. Atkinson's remarks on lunar aspects in New Zealand are interesting.

A. LANG.

Nelson, New Zealand.

In the ACADEMY for June 18, Canon Taylor summarises the main points of this tale regarded as a lunar myth. The sun-lighted part of the moon, at first appearing as a slender crescent, is Psyche; the earth-lighted part is her lover Cupid, who, after the first few nights, vanishes altogether; Psyche, having accidentally dropped burning oil on his shoulder, made a scar which is visible "as the great spot on the right shoulder of the full moon," while on its lower limb may be seen the mark she made on his thigh in trying vainly, though a little roughly as it seems, to detain him; and, lastly (omitting other particulars), she goes down to Hades in search of her lost lover, and the lunation ends.

May an outsider suggest that this explanation seems in part not self-consistent, and seems, moreover, to succeed, so far as it does succeed, by ignoring half the material facts?

I do not know what are the canons of "the method of orthodoxy"—a method Mr. Lang is accused of not pursuing, but there must be among them some equivalent of the old legal saw "Allegans contraria non est audiendus"; and the interpreters of the myth, I submit, ought not to say that Cupid, having "disappeared altogether," is still present in, or as, the full moon to show his scars. Moreover, whatever the features on the moon may be which are taken to represent his two wounds, it is clear that they must be visible either before or after, probably both before and after, full moon—that is *ex hypothesi* on Psyche herself.

But the greater difficulty is that the theory ignores the obvious and material fact that the phenomena of the waxing moon recur in the waning moon, only in an inverse order. There is indeed authority for saying that the earth-light is even stronger on the waning than on the crescent moon. Cupid's visits, therefore, are all repeated; the scars, whosoever they are, vanish; and Psyche, having resumed "her slim girlish figure," disappears, as she first appeared, with her lover in her arms; and so the visit to Hades, in search of one not lost, becomes at least unnecessary, and, if still insisted on, should be presented as an incident in the wedding journey.

I may add that where the sky is translucent, as it is here (and I presume in Babylon), it seems rather a misuse of the word to speak of the earth-lighted part of the moon as *dark* during the first and last two or three nights of the lunation, or rather of the moon's visibility. It is then, not, of course, comparable to the other part in brightness, yet strongly golden.

A. S. ATKINSON.

\* I think that this is Wandsworth, although there is no evidence on the Roll to prove this.

## STRONG PRETERITES.

Cambridge: Jan. 28, 1888.

Many "strong preterites" similar to "rew" for "rowed" seem to occur about Cambridge. An old gardener here (an Essex man) uses "mew" (*myoo*) and "snew" (*snayoo*) for "mowed" and "snowed." A former cook of mine (a Norfolk woman) used to say that my cockatoo "shruck" and "scruch" at her. A middle-class tradeswoman in the town informed my wife that certain fish were better "frew" (*froo*) than boiled; and another gave it as her opinion that the character of servants in later life depended upon how they were "roor" ("reared") at home.

WM. WRIGHT.

## A1 POINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 6, 5 p.m. Royal Institution: General Monthly Meeting.

8 p.m. London Institution: "The Asmonaeans," by the Rev. W. Benham.

8 p.m. Royal Academy: "The History of Architecture," V., by Mr. G. Aitchison.

8 p.m. Society of Arts: Cantor Lecture, "Yeast: its Morphology and Culture," II., by Mr. A. Gordon Salamon.

8 p.m. Victoria Institute: a Paper by Prof. Maspero.

8 p.m. Aristotelian: "Wundt's Theory of Apperception," by Mr. J. S. Mann.

TUESDAY, February 7, 8 p.m. Royal Institution: "Before and after Darwin," IV., by Prof. G. J. Romanes.

8 p.m. Society of Arts: "British Columbia," by Mr. H. C. Beeton.

8 p.m. Biblical Archaeology: "Pronominal Forms in Egyptian: their Relation to Semitic," by Mr. Le Page Renouf; "The Raising of the Two Colossal Statues of Rameses II. at Memphis," by Major A. H. Bagnold.

8 p.m. Civil Engineers: "The Alexandra Dock, Hull," by Mr. A. C. Hurtzig.

8.30 p.m. Zoological: "The Herpetology of the Solomon Islands," III., by Mr. G. A. Boulenger; "Some New Lepidoptera from Kilima-njaro," by Mr. Arthur G. Butler; "Certain Points in the Visceral Anatomy of the Lacertilia," by Mr. Frank E. Beddard; "The Birds' Nests Caves of Northern Borneo," by Mr. D. D. Daly.

WEDNESDAY, Feb. 8, 8 p.m. Society of Arts: "The Continuation of Elementary Education," by Mr. W. Lant Carpenter.

8 p.m. Geological: "Some Remains of *Squatina Cranei*, sp. nov., and the Mandible of *Belonostomus cinctus*, from the Chalk of Sussex," by Mr. A. Smith Woodward; "The History and Characters of the Genus *Septastrea*, D'Orbigny (1849), and the Identity of its Type Species with that of *Glyptastrea*, Duncan (1857)," by Dr. George Jennings Hinde; "The Examination of Insoluble Residues obtained from the Carboniferous Limestone at Clifton," by Mr. E. Wethered.

8 p.m. Microscopical: Annual Meeting, Presidential Address by the Rev. Dr. Dallinger.

8 p.m. Shelley Society: "Shelley's Women," by Mr. W. K. Parkes.

THURSDAY, Feb. 9, 2.30 p.m. British Museum: "The Languages and Races of the Babylonian Empire," II., by Mr. G. Bertin.

3 p.m. Royal Institution: "Early Secular Choral Music," I., by Prof. C. H. H. Parry.

6 p.m. London Institution: "Primitive Natural History," by Prof. G. J. Romanes.

8 p.m. Royal Academy: "The History of Architecture," VI., by Mr. G. Aitchison.

8 p.m. Society of Arts: "Etching and Mezzotint Engraving," by Prof. H. Herkomer.

8 p.m. Telegraph-Engineers: "Alternate Current Transformers, with Special Reference to the best Proportion between Iron and Copper," by Mr. Gilbert Kapp.

8 p.m. Mathematical: "The Volume generated by a Congruency of Lines," by Mr. R. A. Roberts; "The Free and Forced Vibrations of an Elastic Spherical Shell containing a given Mass of Liquid," by Mr. A. E. H. Love; "Isoscelians," by Mr. R. Tucker.

8.30 p.m. Antiquaries.

FRIDAY, Feb. 10, 7.30 p.m. Civil Engineers: Students' Meeting, "Arched Ribs and Voussoir Arches," by Mr. H. Medway Martin.

8 p.m. Society of Arts: "The Work of the Afghan Frontier Commission," by Capt. Manifold.

8 p.m. New Shakespeare: "An Elizabethan Book-seller," by Mr. Sidney L. Lee.

9 p.m. Royal Institution: "Safety Lamps in Collieries," by Mr. W. H. Preece.

SATURDAY, Feb. 11, 8 p.m. Royal Institution: "Experimental Optics," IV., by Lord Rayleigh.

## SCIENCE.

*Verner's Law in Italy: an Essay in the History of the Indo-European Sibilants.* By R. Seymour Conway. (Trübner.)

MR. CONWAY'S essay is, if I am not mistaken, the first published result of the revised regulations for the Cambridge Classical Tripos. It was written early last year as a dissertation for the Language Section of that Tripos (part ii.), and is now issued in a somewhat expanded form. The regulations do not apparently require publication, as in the case of almost all prize essays; but Mr. Conway has been well advised to print his dissertation.

He was fortunate in selecting a subject which really needed working out on the lines of modern science; and it cannot be fairly questioned that he has made some valuable contributions of his own to the better understanding of it. As might be expected from a young scholar, trained in the best English school of philology, the whole investigation is based upon the principles of Brugmann and Osthoff. Indeed, Mr. Conway knows his *Grundriss* (as he familiarly calls the most recent treatise of the former scholar) almost too well for the comfort of his readers, who will find some stumbling-blocks in their way, if they are not quite so well acquainted with Brugmann's line of enquiry and method of expression. It sometimes happens, too, that Mr. Conway has, by the cumbrous structure of his sentences and the undue compression of his thought, made the way of his reader needlessly rough for him. Some of the time spent on revision might well have been devoted to securing somewhat more ease and clearness of form. But this is of little importance in comparison with the real value of the subject-matter. Mr. Conway has, in the first place, collected with great thoroughness the facts of the letter-changes which he has to discuss, grouping anew those familiar to every student of Latin, and adding to them, with a completeness not previously attempted, the answering phenomena in other Italic dialects, especially Umbrian and Oscan. Secondly, he has endeavoured to give a more thoroughly scientific explanation of these facts by determining the conditions under which the regulative laws operate, and the nature of the interfering causes which at first sight give an appearance of irregularity. The task evidently calls for a very rigorous procedure both in phonetics and in etymology, and a thorough knowledge of the history of the Italian dialects. It is only just to say that Mr. Conway is fully equipped for his task; and that, although on some points his case is not quite made out, it would not be easy to find indications of incompetent knowledge or unscientific method.

Verner's law, which incidentally explains the change from *s* into *r* in English, is, or ought to be, by this time not less familiar than Grimm's even to the schoolboy. But I do not know that any attempt has been made to apply it systematically to the similar phenomena in Latin. The objection may have been felt that there are no traces of its action here on the other fricatives, as in the Teutonic languages. But there seems to be no valid reason why its range should be the same in the two groups; and each may well be examined by itself.

The laws which Mr. Conway believes that he has discovered are the following:

"A. Medial *s* between vowels (1) following an unaccented syllable (*a*) become voiced (*ʃ*) in pro-ethnic Italic, and in Latin after the first change of accent; and (*b*) further became *r* in Latin, Umbrian and other rhotacising dialects, while it was kept in Oscan and other non-rhotacising dialects; (2) following an accented syllable (*a*) was kept in all dialects, (*b*) except in Latin and Faliscan, where it became *r* even when following an accented syllable, if it was (i.) followed by *i* or *u*, and (ii.) preceded by *i* or *u* or a long vowel or diphthong. B. Medial *s* before nasals, (*a*) when following an unaccented syllable was lost without compensation; (*b*) when following an accented syllable (i.) arising before and (*ʃ*) after the period of rhotacism was lost with compensatory lengthening of the preceding vowel; (ii.) arising during the period of rhotacism became *r*."

For the period of rhotacism Mr. Conway accepts, and supports by some fresh evidence, the generally received date 450-350 B.C.

The importance of the part which the accent plays in this theory is evident. It is very generally admitted that the primitive system of accentuation had been completely abandoned during the time of the Italic unity; and that a practice had sprung up, to which there are many analogies in English, of accenting all independent words on the first syllable. How and under what conditions this system gave way to that which we find in literary Latin, so that *existimo* became *existimo*, is a question on which very little light has as yet been thrown. Mr. Conway believes that the facts of rhotacism demonstrate an intermediate stage, when the accent had become bound by quantity in so far that it could not go back behind a long syllable in the penult, or, if the penult was short, behind a long syllable in the antepenult, but could go back to the fourth from the end or to the initial syllable, if all that intervened between it and the last were short. Thus *existimo* was no longer possible, but *caeruleus* was admitted. The evidence of this is found in the fact that there are no words which necessitate the assumption of the earliest accent, and none which need the supposition of the latest, while there are many which exclude in some instances the earliest, in others the latest, all, however, admitting the intermediate. Individual cases are open to discussion, and longer familiarity with the theory may show weak places in it; but the method of proof is rigidly scientific, and Mr. Conway is fully entitled to the credit of a good working hypothesis.

With regard to the exceptions which stand in the way of admitting Mr. Conway's general canons of rhotacism, it is impossible to feel that all doubt has been removed. To assume that *ara* has been affected by the analogy of *arere* is certainly somewhat strained, especially as we have no indication that Varro's derivation was due to a popular feeling rather than to a grammarian's device; to suppose that *aurum* was dragged after *Aurora* because of the "picturesque connexion between the two, which was sure to be kept up," is hardly natural to anyone not defending a thesis; and the treatment of *virus* is far from convincing. But it would be premature to regard these and a few more exceptions as fatal; satisfactory explanations may yet be found, and



the attractiveness of the theory is such as to well repay the search for them.

It is impossible to discuss within the present limits the numerous incidental points of interest arising in the main discussion, or the careful and suggestive appendixes. The essay deserves a cordial welcome, not only for what it contains, but also as a promise of excellent work in the future. Once more a gentle protest must be raised by expressing the hope that a scholar who has induced his printers to give us "connexion" will prevail upon them for the future to spare us "disyllable."

A. S. WILKINS.

#### OBITUARY.

ANTON DE BARY.

ANTON DE BARY, whose death occurred on January 19, has been for the last twenty years the most prominent figure in the botanical world. He has laid the very foundations of accurate knowledge of more than one branch of botany, and has proved himself the true successor of Robert Brown and Hugo von Mohl.

He was born at Frankfurt on January 26, 1831, and having entered the University of Berlin came under the influence of the celebrated Alexander Braun. He began at once the work of original research; and, in his *Untersuchungen über die Brandpilze*, published when twenty-two years of years, there is no trace of a prentice hand. The next memoir of note was his *Untersuchungen über die Familie der Conjugaten*—an investigation full of interest to the student of the development of sexuality in lower organisms. These researches established his reputation for brilliant work; but when, in the year following (1859) the publication of the last memoir, there appeared *Die Mycetozoen* (second edition, 1864), de Bary came at once into the front rank of biologists. In this remarkable paper there was told the life-history of these organisms, which have continued to fascinate everyone since. There is hardly a biologist of note of the present generation who has not at some time or other "taken up" the Mycetozoa. Are they animals or plants? Or is it profitable to put the question in that form at all? They had been considered fungi of high organisation, until at one stroke they sank so low in the scale of classification that the botanist likes to think of them as beyond the frontier line altogether. Next followed the *Recherches sur le développement de quelques Champignons parasites*, in which our knowledge of Peronosporae especially was much extended. Next *Die Fruchtentwicklung der Ascomyceten* gave rise to much discussion—limited, however, to botanists. In the meantime de Bary and Woronin had established the *Beiträge zur Morphologie und Physiologie der Pilze*, consisting of a series of memoirs coming out at uncertain times and continued down to a few years ago. In 1866 his handbook, *Die Morphologie und Physiologie der Pilze, Flechten und Myxomyceten*, represented the first serious attempt to establish order in the vast literature of mycology. It was a splendid performance; and the impetus it gave to research, and, better still, the direction, cannot be overvalued. Numerous memoirs followed. De Bary became editor of the *Botanische Zeitung*, a weekly journal, in addition to his other labours, and enriched it with much of his own work. Among the papers published during this time was the account of his investigation of the potato disease, which attracted much notice in this country. A great labour was carried on during these years and finally saw the light in 1877—his *Vergleichende Anatomie der Vegetationsorgane der Phanerogamen und Farne*—a book representing enormous

labour as well as insight of the highest order. In 1878 he published his charming primer of botany; and another period followed in which papers now and then appeared—for example, that on apogamy—and during which he was perfecting what was nominally a second edition of the great book on fungi, but turned out to be in point of fact a new work. In 1884 appeared the *Vergleichende Morphologie und Biologie der Pilze, Mycetozoen und Bacterien*, which, in many respects, stands not only above his own previous work but well in advance of anything in the contemporary literature of botany. In 1886 his *Vorlesungen über Bacterien* came as an especial pleasure to those who wished to see this group dealt with by an accomplished naturalist.

It would be interesting to point out in greater detail than these columns permit the direct influence of de Bary's work on agriculture and on medicine, as well as on the progress of botany. His method of cultivation of disease organisms has been the one by which all true progress has been made in that study.

During these years of productive labour de Bary held the post of professor of botany, first at Freiburg, then at Halle, and, since the war, at the new German University of Strassburg. Both in Germany and in this country numerous pupils are striving to carry on his work in the spirit of their master. His remarkable personal kindness and delightful humour inspired those who have had the privilege of working under his direction with feelings of devotion not only to botany but also to Anton de Bary.

GEORGE MURRAY.

DR. F. V. HAYDEN.

DR. HAYDEN, the well-known American geologist, whose death has been recently announced, was born in Westfield, Massachusetts, on September 7, 1829. His early training at Albany, N.Y., prepared him for a medical career, and during the war he acted as a surgeon and medical inspector. His own tastes, however, inclined towards geology; and he acquired considerable reputation by his exploration of the Yellowstone and Missouri rivers. As head of the Geological and Geographical Survey of the Territories he displayed remarkable enthusiasm, and published in rapid succession a series of noble volumes and maps, which were generously distributed to all scientific centres. For many years he held the Professorship of Geology and Mineralogy in the University of Pennsylvania, but was led to resign this position when the administration of the Survey demanded his entire attention. Dr. Hayden will be long remembered in the United States, if only for the action he took in securing for the people the Yellowstone National Park.

#### CORRESPONDENCE.

BISHOP WORDSWORTH'S EMBEDDING OF "PHARS." IX. 567.

Woodleigh, Mayfield, Sussex: Jan. 24, 1888.

Tempting as is the late Bishop of Lincoln's most beautiful emendation of Lucan, *Phars.* ix. 567, on which Mr. Robinson Ellis has set his imprimatur (*ACADEMY*, January 21), there is one difficulty in the way of accepting it which my defective reading does not enable me to remove. Are there any Stoic parallels to the sentiment which it puts into the mouth of Cato? Pompey, when mortally wounded (viii. 629), assures the gods that he is happy, and that none of them can deprive him of this. Here is sound Stoical doctrine—the familiar paradox that virtue and blessedness can be no more than perfect. A wise man who dies in the moment of attaining them is the equal of Jove who possesses them eternally, because a perfect moment is equal to a perfect eternity. Cato,

in the ninth book, is asking Labienus—is the oracle of Ammon to be consulted as to the truth of a number of Stoical commonplaces, among others, according to the MSS.: Whether life, even long life, be nothing [apart from virtue]? Whether the age [to which one lives virtuously] can matter? And two lines later—Whether it be enough to will what is praiseworthy? The phrase, as the MSS. give it, is both pretentious and slovenly; but the sentiment suits Cato and the context. The addition of a single letter gives an exquisite phrase of the kind that Lucan aimed at; but if long life only puts off true happiness, praiseworthy desires and unsuccessful endeavours are not enough. No doubt a noble death itself is happiness according to Lucan, but the Stoics certainly held that happiness was possible at any and every moment in this life. To accept the emendation we want to know that Lucan Platonised, and that he could contradict himself in the course of three lines without calling upon us to admire the feat.

G. A. SIMCOX.

#### SCIENCE NOTES.

THE medals and funds to be given at the annual meeting of the Geographical Society, on February 17, have been awarded as follows: the Wollaston Medal to H. B. Medlicott; the Murchison Medal to Prof. J. S. Newberry, of New York; the Lyell Medal to Prof. H. Alleyne Nicholson; the Wollaston Fund to John Horne; the Murchison Fund to E. Wilson, of the British Museum; the Lyell Fund to Arthur H. Foord and T. Roberts.

IN the February number of the *Journal* of the Anthropological Institute there are at least two papers of unusual interest. One of these is a thoughtful sociological study of the natives of the Lower Congo, by Mr. R. C. Phillips, who has lived among them for many years; the other is Canon Isaac Taylor's paper on "The Origin and Primitive Seat of the Aryans."

#### PHILOLOGY NOTES.

WE congratulate the editors of the *Classical Review* (David Nutt) on the bound volume which signalises the completion of their first year. They have succeeded in redeeming, in a fuller measure than might have been anticipated, the ambitious promise of their prospectus; and they have thrown in an index, compiled by Mr. W. F. R. Shilleto, which is in itself a marvel of intelligent labour. The double number for February has also just appeared. We observe that the distinction between original articles and reviews has practically disappeared—through no departure from the original plan, but by raising some of the reviews to the rank of original articles. Mr. Jevons, while noticing Gruppe's work on Greek mythology in its relation to Eastern religions, makes a valuable contribution of his own to a question that is now much to the front. We would also specially mention Mr. Tozer's account of a visit to the native land of Horace, Mr. Wheeler's letter on archaeological schools at Athens, and Prof. Jebb's rendering into Greek iambs of the two most famous stanzas of Shelley's "Adonais." We venture to quote the first lines:

ὁμοῖς δ' ἄνθρωπος ἐμπεσὼν ἔφηθ' ἄλλοις  
δόξης ἀλλοῖσι παρδίκου κληρουχίας.

THE new number of the *Journal of Philology* (Macmillan) contains two papers on Aeschylus, by Mr. Macnaghten and Mr. Housman; notes on Propertius, by Mr. Paley; on Juvenal and Martial, by Prof. J. E. B. Mayor; on the *Aetna*, by Mr. R. Ellis, with an appendix of emendations on the *Opuscula Vergiliana*, contributed by Prof. Unger, of Halle; on the Numasios

Inscription, by Mr. H. D. Darbishire; on the date of Calpurnius Siculus (a very important article), by Mr. R. Garnett; on some passages of Nonius, by Mr. Onions; *Adversaria*, by Prof. Nettleship; and some lexicographical notes, by Mr. Haverfield.

### MEETINGS OF SOCIETIES.

UNIVERSITY COLLEGE LITERARY SOCIETY.—(Monday, January 16).

T. G. FOSTER, Esq., president, in the chair.—Mr. P. Roscoe being unable to read his promised paper on "Prof. Wilson," Mr. Vodoz read one on "Rabelais." He began by pointing out the intimate relation that existed between the Renaissance and the Reformation, the Renaissance giving a new strength to the Reformation and preparing its triumph. He went on to show how greatly these two movements were favoured in France, both by the indifference with which they were met at court, and by the policy of a king who had no beliefs, and whose power was under no firm control. Among the first who saw that the old society had "outlived" itself, and whose life's work it was to bring about the formation of a new one, he would place François Rabelais, and Jean Calvin. Rabelais, the type of the Renaissance, played, as it were, into the hands of Calvin in dealing by his satirical wit the strongest blow that had ever been struck in France against the rule of ignorance and superstition. Having given a short account of his life, Mr. Vodoz showed how Rabelais was a true representative of the Renaissance, by his erudition, his freely cultivated mind, and his endeavours to further the study of classical literature. His enemies seemed to have agreed in giving him the character of a cynical mocker. Mr. Vodoz contended that he was most earnest at heart. The mask of folly he wears being but a shield, behind which he hides to throw his darts with impunity. Beautiful page, judicious thoughts, pleasant scenes even, abound in the strange book which was produced by his power of imagination, entirely bent on a sharp criticism of human nature and of society. A short account was then given of that book, "The Life of Gargantua and the Heroic Deeds of Pantagruel," with quotations tending to show the profound knowledge which Rabelais possessed of the heart of man, and that only a writer filled with the highest aspirations for truth and love could place in the mouth of his heroes such words as those of Pantagruel "in his prayer to God, before a fight with 300 giants." If Rabelais refused to stand by Calvin, it was not to fall into the other extreme, the Church of Rome; but he would be independent of either. He stands alone in his century, alone he represents the period of transition in literature.

SOCIETY OF ANTIQUARIES.—(Thursday, January 19.)

A. W. FRANKS, Esq., V.-P., in the chair.—Mr. R. S. Ferguson exhibited the seal of Sir Joseph Cradock, Commissary of the Archdeacon of Richmond, 1651. The seal bears a seated figure in a royal gown holding a pen. Mr. Scharf exhibited a large picture of four men playing cards, traditionally supposed to represent Lord Burleigh and his friends—an attribution which has nothing to support it. The picture at one time belonged to Lord Falkland, was known to Horace Walpole, and is now in the possession of Mr. Colnaghi. It is described in *Archæologia*, vol. viii. The painting, which is an oaken panel, was at one time ascribed to Zuccheri, but is more probably by Cornelius Ketel. It has been repainted to a considerable extent. Gold and silver coins lie on the table, many of which are of the time of Elizabeth, and none later.—Mr. Robert Day, jurr., local secretary for Ireland, described four dug-out boats, discovered in Lough Erne and the Claddagh river, of which the smallest measured 22 ft. 6 in. by 2 ft., and the largest, 55 ft. by 2 ft. The workmanship showed no trace of metal tools.—Mr. Peacock contributed an account of a further portion of the list of Church goods destroyed as superstitious in Lincolnshire in 1566, which has recently been discovered in the Episcopal registry at Lincoln.

ROYAL ASIATIC SOCIETY.—(Monday, January 23.)

SIR THOMAS WADE, president, in the chair.—Sir Monier Williams laid before the society some letters from Jain Pandits. In doing so, he remarked that most oriental scholars were now of opinion that Vardhamāna Mahāvira (Nātapatha) and Gautama Buddha were contemporaries. The Jains were an independent sceptical sect, probably a little antecedent to the Buddhas; at any rate, a sect of Niganthas or Digambaras (naked ascetics) existed before the Buddha's time. Gautama Buddha's main idea was that liberation from the cycle of rebirths (Samsāra) was to be by means of knowledge, evolved out of the inner consciousness through meditation and intuition; whereas Mahāvira's main idea was that liberation came through bodily mortification. The term Jina (conqueror) was used in both systems; but the Buddha was a Jina through meditation, while the Jain teacher was a Jina through austerity. The Jains had a notion that sin and shame went together, and that if they got rid of clothes they would get rid of sin; hence Mahāvira and his followers walked about with the air or sky (Dig) as their sole covering. On the other hand, one of the chief points on which the Buddha insisted was that of decent clothing. Nakedness (says the Dhamma-pada) cannot purify a mortal who has not overcome desires. It seemed possible that Devadatta, Gautama's cousin and great rival, belonged to a Digambara sect, opposed to the Buddha on this point; for in ancient sculptures he was represented nude or semi-nude, in close proximity to the robed Buddha. Even among the Digambaras Jaina, a protesting party arose, called Svetāmbaras, clothed in white robes. This separation of the two chief Jain sects must have taken place (according to Dr. Bühler) some time before the first century of our era; probably the Digambaras preceded the Svetāmbaras, though each claimed to be the oldest. Svetāmbaras objected to the Digambaras naked images of the twenty-four Jinas. They also admitted women into the order of ascetics, which the Digambaras never did. They also had distinct sacred books called Angas, Upāngas, &c., the composition of which is referred to the end of the fourth or the beginning of the fifth century B.C. The Digambara sacred books were of a later date (composed probably in the fifth or sixth century after Christ); but the Digambaras maintain that the Svetāmbara canon is spurious. The Jains called their twenty-four prophets Tirthamkaras "ford-makers"—i.e., making a way across the ocean of transmigration. The Buddhists use this term for a heretical teacher. Jains had no stupas or dāgabas for relics. They believed in the existence of souls, which the Buddhists denied. Jaina metempsychosis extended to inorganic matter. Their "three jewels" were right belief, right knowledge, right conduct. They laid even greater stress on the prohibition "kill not" than the Buddhists, and they made good and evil (or merit and demerit, Dharma and Adharma) two of their six fundamental eternal principles.—Mr. Ranj Lal, of Delhi, a member of the Jain community, read notes on some of the modern practices and tenets of the Jains.—Sir William G. Davis made a statement on the former differences between the Jains and the Vaishnavas at Delhi, and on the manner in which those differences had now been happily removed.—A discussion followed.

BROWNING SOCIETY.—(Friday, January 27.)

THE REV. MR. HARRISON in the chair.—Dr. Furnivall (president) announced that the Olympic Theatre had been engaged for the afternoon of Thursday, March 8, for a performance of Mr. Browning's "Blot in the Scutcheon." Miss Alma Murray and other well-known actors lending their assistance. He then proceeded to read a paper on "Abt Vogler," by Miss Ormerod. The paper dealt rather with the biography of the man than with the use he served in the poem by Browning, and was intended to supply members with fuller information as to his personality and surroundings than they already possessed. For this purpose Miss Ormerod had been requested to make an abstract of Dr. Carl Emil von Schaffhütel's *Life of Abt Vogler*, and this formed the substance of the paper. Dr. Schaffhütel, who was born in 1803, eleven years before Vogler died, collected the details of his life. He knew many of his friends, and had met only

one man hostile to him, and that was an organ-builder. Vogler was born in a suburb of Würtzburg, lived a wandering, and to some extent, adventurous life, and died in 1814, at Darmstadt, loaded with honours. He had many brilliant qualities, among them an extraordinary gift for languages; and he himself relates, in a letter to his native town, that during five months of his travels in Spain, Africa, and Greece, he had confessed 1,500 persons in twelve different languages. Added to his more dazzling gifts, he had untiring industry, indomitable courage, and fervent piety. The paper then gave details of the many vicissitudes of his life, among the most interesting incidents of which were the enthusiastic admiration of his pupils, Weber and Meyerbeer, and his friendly rivalry with Beethoven at a musical *soirée*, when each extemporised alternately on a theme given by the other. His musical compositions have not stood the test of time, although his opera, "Castor and Pollux," was received with great appreciation during his life. But he founded three schools of music, in Mannheim, in Stockholm, and in Darmstadt, and there is a touch of the highest genius in his attempt to render in music the impression made upon his mind by pictures. His skill lay in extemporisation, in reforming the mechanism of organs, and in the construction of a portable concert-organ, which he called the orchestron. As a reformer of organs he met with much jealousy and suspicion, and had to suffer from the ludicrous accusation of pilfering organ-pipes. He took extraordinary pains to render accurate the simplification of organ-mechanism; and his plan still survives among organ-builders, and is known as the Abt Vogler plan. He himself admitted his deficiency in the gift of melody, and his wandering life was hostile to greatness.—The chairman recorded the thanks of the society to the writer of the paper. The relation of Browning's poems to the life lies expressed in the title, where he is indicated as extemporising on an instrument of his own invention. It is as a reformer frustrated, but confident of after-recognition that he serves Browning's aim.—Some members expressed disappointment that the poem was not more directly handled in the paper.—Dr. Furnivall explained that it was just such a biographical paper that was asked for. Abt Vogler suited Browning's desire to give expression to the momentaneity of music.—Dr. Berdoe called attention to the strong similarity of thought in the fourth canto of the poem and some lines in "Paracelsus."—Mr. Slater considered the paper valuable as giving definite knowledge of the man.

### FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Caricatures, and Photographs, handsomely framed). Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—Geo. Rees, 115, Strand, near Waterloo-bridge.

### THE ROYAL ACADEMY.

#### III.

THOUGH the exhibition contains a sufficiently complete series of works by the English masters of the last, and the first years of the present, century, the show is by no means a very representative or a very captivating one. It cannot be said to exemplify this year—as does so signally the rival show at the Grosvenor Gallery—the most sympathetic qualities of our school.

The Earl of Jersey's so-called "Portrait of a Sculptor" (119), by William Dobson, is a fine performance in the manner of the painter's master, Van Dyck, having, however, a certain individuality which agreeably distinguishes it from mere school work. The physiognomy of the anonymous artist (or, perhaps rather, *dilettante*) portrayed is stamped with that peculiar sensitiveness and melancholy which appear as the distinguishing characteristics of so many attractive personalities at that time of uncertainty and foreboding to which the picture belongs. Sir Joshua Reynolds is represented by that imposing family piece, "The



Marlborough Family" (120), which is one of the few remaining relics of the former pictorial splendours of Blenheim. It must have been, and, indeed, still is, in many parts, a splendid piece of colour. Some of the individual portraits, too, are excellent, and especially the group of three children in the foreground, which has all the delicious freshness and *espieglerie* of Sir Joshua's best manner, notwithstanding the characteristic affectation of the attitudes. Yet the master—evidently seeking to emulate Van Dyck's performances in the great Wilton family-group and other similar works—has not succeeded better than did his prototype in giving real dramatic cohesion to his picture, or in removing the uncomfortable impression that we have here a gathering of persons going through the awkward process of making believe that they are not posing, but have been caught by the painter in attitudes of unconscious dignity. An unusually splendid and well-preserved specimen of the system of colouring which distinguished the maturity of the same artist is the otherwise not very expressive or interesting full-length of "Dr. Ash" (39), contributed by the Governors of the General Hospital, Birmingham. This glowing, if a trifle hot, harmony of many reds and tawny hues, shows Sir Joshua rather in his Rembrandtesque than in his Venetian phase.

Nothing here adequately sustains the reputation of Gainsborough, or shows to the full his unequalled sprightliness and charm, save, it may be, the too hastily executed "Portrait of the Hon. Mrs. Henry Fane" (27), lent by Mr. Thwaites. This—if it cannot, from a technical point of view, take high rank among Gainsborough's achievements—is a characteristic presentment of the female dandy, distinguished rather by an air of supreme fashion than by a real refinement or an unaffected dignity of bearing. Romney is this year hardly seen to better advantage at the Academy than Gainsborough, though no less than eight works bear his name. The only portrait which reveals to the full his peculiar qualities of distinction and undemonstrative elegance is that of the Earl of Westmoreland (122) (lent by the Earl of Jersey). Were it not for a certain characteristic opaqueness and harshness of colour in the costume and accessories, this reposeful, yet vivacious, rendering of a handsome young nobleman, all too conscious of his high lineage and personal attractions, would be worthy to rank with Gainsborough's famous "St. Leger" at Hampton Court, and with Reynolds's portraits of the youthful Prince Regent. No English portrait here is more remarkable than Sir Henry Raeburn's "Lady Raeburn" (13), contributed by Lord Tweedmouth. We find in this undemonstrative delineation of a homely, yet sympathetic, matron of middle-age neither feats of the brush nor special charm of colour, though the technique—at any rate in the painting of the head—is firm and skilful. On the other hand the portrait shows a searching and unaffected truth of characterisation; it reveals a grasp of the personality represented, such as we do not find in an equal degree in any other English work in the exhibition. It is a living, and, more, a thinking being who looks down from this modest canvas, all unconscious, too, of the eye of the beholder. A fine portrait, too, is the "Paul Sandby, R.A." (22), by Sir William Beechey—broad both in characterisation and in execution. That of the "Countess of Cork" (43), by Henry Perronet Briggs, is also of considerable interest, as being a good specimen of a comparatively little known though evidently highly competent painter. Richard Wilson's two noble scenes from the "Vale of Llangollen" (152 and 158), lent by Sir W. W. Wynn, though they have not all the charm of his earlier

Italian subjects, fully vindicate his right to be considered one of the pioneers of English landscape.

It was a somewhat cruel proceeding to place between two fine and delicately atmospheric examples of Turner's second manner—the "Linlithgow" (37), and the beautiful "Ivy Bridge" (41), which so closely resembles, in composition and scheme of colour, a water-colour of the same time, which has been recently seen at Burlington House—Sir A. W. Callcott's learnedly-composed and solidly-painted "Classical Landscape" (40). The leaden hues and palpable artificiality of this, in its way, fine work, are thus made disagreeably prominent. Turner is further represented by the "Narcissus and Echo" (11), belonging to the year 1804—a work which now appears uncertain and blurred in execution, and can never have been among the fine productions of the master. Of about the same period must be Lord Leconfield's singularly beautiful and pathetic "Evening" (7). It is only the corner of a wooded park bathed in the waning light of a sun already below the horizon, but the deep orange reflections of which still show through the branches of the trees: in the foreground is a pool, half over-shadowed already by the gathering shades of night, at which drink cattle and a horse. Here the poet-painter, preserving a measure of realistic truth, and resisting the temptation to manipulate unduly the elements of his picture, has infused into it a deeper pathos than marks some of the more tragic and conventionally idealised creations of his later time. The pathos—that of a tender regret for evanescent and fast-waning beauty—is here evolved without effort by a revelation of the natural affinities of the scene with a phase of human emotion; while, in the more disquieting production of his stormy maturity, Turner's primary object would appear to be—using nature as his instrument rather than seeking its representation as an ultimate aim—to express a personal mood, stormy, desponding, or fantastic.

Constable has rarely painted more magnificently than in the "Brighton: the Beach and Chain Pier" (48), lent by the Rev. T. Sheepshanks. Yet even this splendid exhibition of technical mastery does not suffice to redeem the irretrievably prosaic subject chosen. To accomplish this it would have been necessary to add the piquancy of a strong human interest, as it is understood in the most modern phase of French art; a suggestion of bustling movement, the clash of combined toil and energy, would, perhaps, have supplied what is wanting. However, it would be difficult to imagine finer painting than is shown in the cloud-laden sky; a greater skill than is brought to bear on the delineation of the vanishing row of houses which follows the line of coast; or a more remarkable realisation of never-ceasing movement than is supplied by the dark-green, ruffled sea. A fine specimen of the art of Collins is the landscape entitled "Bird-catchers" (10), in which the unusually important figures have an atmospheric envelopment peculiar to the painter. In the suggestion of such effects he was, indeed, without a superior among his contemporaries.

CLAUDE PHILLIPS.

#### JAPANESE ART AT THE FINE ART SOCIETY'S.

DOWN to the present time it may be said that the interest of the Japanese collector in England has been little influenced by accurate knowledge of the history of Japanese art. Large collections and fine collections have been formed with no other guide than the taste of the collector; and, though some of these, like M. Louis Gonse and Messrs. Audsley and

Bowes, have studied the subject as much as they could, and have published beautiful and interesting works on the subject, and Mr. Franks has extracted all available information in the catalogues of his collection of pottery and porcelain, they have all had to collect and learn at the same time. Mr. Ernest Hart also has done his best in his lectures at the Society of Arts to summarise existing knowledge with regard to the different branches of Japanese art; and his republished catalogue is made specially valuable by the index of marks and signatures, given in Japanese as well as English characters. Yet, without disparagement to the knowledge of all these connoisseurs, Dr. William Anderson's work on the Pictorial Arts of Japan, and his catalogue to the collection of Japanese drawings at the British Museum, represent a standard of historical knowledge and scientific arrangement combined which no other writer has attained. What he has done for pictorial art is its division into accurate periods and schools, with accounts of the various artists, and distinction of various styles; and the opening of the new room at the British Museum, in which the most remarkable of the fine collection of Japanese drawings will be displayed, will, with the assistance of Dr. Anderson's catalogue, afford for the first time a permanent opportunity for the study of Japanese pictures.

It has been the aim of Mr. Huish, in this exhibition now being held at the galleries of the Fine Art Society, to afford an opportunity for something like a systematic study of other branches of Japanese art. With the assistance of Mr. Kataoka, he has arranged and classified some two thousand specimens of Japanese pottery, carving, lac, and bronzes, and other metal work, having first, by permission of the owners, chosen them from their collections. The exhibition, therefore, represents the pick of several fine collections (the contributors number more than fifty), and contains a large quantity of very choice things. So numerous and so choice are they, indeed, that it is impossible to describe, and very difficult to select, the choicest; and we must leave both tasks unattempted here. As a guide to the collection, Mr. Huish and Mr. Kataoka have compiled a catalogue which, when completed and corrected, will contain a clear description of each article, with notes as to its date and school, and the artist, when known.

The articles in the outer room are principally carvings and bronzes. Mr. Cyril Flower's bronze group of an eagle or falcon and a monkey is the first prominent object. On the same table will be found some specimens of armour in thin hammered iron, belonging to Mr. Ernest Hart, said to be of the fifteenth and sixteenth centuries, one of which, a helmet with a dragon coiled round it, weighs less than a pound. In the case (Y) in the same room are some fine carvings, most of them those large and elaborate modern groups in ivory, wonderful in workmanship, but unknown in the days of the Daimios, when the Samurai wore the costume shown in the doll lent by Mr. Alexander. But here are some old carvings also—notably Dr. Anderson's figures of Ni-O (23 and 24). In a case at the side are some very fine specimens of old sword-guards. In sword-mounts generally—those guards, caps, and rings on which the Japanese artists have bestowed such exquisite skill in chasing and inlaying with various metals—the exhibition is very rich, the chief contributors being Mr. E. Gilbertson, Mr. E. Hart, M. Bing (the well-known French collector), Mr. Spread, and Mr. Huish.

As may be supposed the netsukés are numerous and fine. In nothing does the Japanese art genius show itself more unmistakably than in sculpture in little; and these small

buttons, or toggles, sometimes full of impish humour, sometimes so perfect in imitation of nature and often such miracles of execution, have from their first appearance in this country aroused the collector's appetite. Nothing will satisfy the desire for netsukés when it once sets in. In one case at South Kensington Museum, there are now some four or five hundred lent by Mr. Thomas Gray, C.B.; and these are said to form considerably less than half of his collection. At the Fine Art Society there are more than can be properly seen in one visit, especially as they are difficult things to see, or at least to examine, unless you can take them in your hand and turn them round and round. Mr. H. Seymour Trower, Mr. Massey Mainwaring, Mr. E. Gilbertson, and Mr. F. G. Smith, are the principal lenders of netsukés. The names of the different artists are given in the catalogue. And it is possible that before long the names of these little masters of Japan (difficult though they be to remember) will be well known to collectors, and that a vast amount of time will be spent in learning their signatures in Japanese characters, while a veritable "Ikkan" or "Miwa," will fetch a great many times its weight in gold.

Perhaps the principal feature of the exhibition is the fine collection of works in lac; and Mr. Huish has rightly devoted a good deal of his interesting introduction to the catalogue in describing the process of constructing and decorating these beautiful things, which are the most purely national and unique of all Japanese productions. So Japanese are they that they require almost a separate education for their due appreciation by a Western. A process so slow, so elaborate, and, after all, so subdued in its ultimate effect, as that of lac-work was probably never imagined or executed by any other people except the Japanese, and by them could only have been brought to such perfection under the peculiar conditions of the feudal times of Japan. The employment of lac in Japan goes back, we believe, to the fourth century, if not further; but it was not till the eighteenth that the perfection of manufacture and decoration was reached. Nearly all the specimens here belong to the last or the present century. The art of lac-work differs from others in that not only the decoration but the substance on which the decoration is laid, or in which it is embedded, or out of which it is carved, is the result of the artist's labour, being a series of layers of the lac gum laid one over the other, each layer going through a separate process of hardening, polishing, and drying; sometimes morsels of gold leaf of different colours and different sized grains are embedded in the layers; sometimes the design is thus built up in the bulk with extraordinary patience and care, so that the whole lies beneath the polished surface; sometimes the layers are of different coloured lacs and the design is carved in the substance; sometimes the lac is inlaid, sometimes incrustated, with different coloured lacs, and mother-of-pearl, and coral, and other coloured substances. Specimens of all kinds and of the finest quality—cabinets and caskets, medicine boxes and writing cases, and numberless other objects, including a saddle and a reading desk in gold and black lac, in aventurine and Nashiji, and a dozen other varieties, are lent by the Duke of Edinburgh, Mr. Salting, Mr. Massey Mainwaring, Mr. E. Hart, Mr. Wm. Alexander, Mr. W. J. Stuart, M. Bing, and others too numerous to mention.

The many beautiful and curious specimens of bronze work and carving in the large room, the fine but small collections of Satsuma and Imari, and the cases in which choice examples of other kinds of Japanese pottery and porcelains are enshrined, we must leave our readers to discover for themselves.

COSMO MONKHOUSE.

#### OBITUARY.

J. W. INCHBOLD.

A PAINTER of considerable originality and achievement has just passed away. Born in Leeds on April 29, 1830, John W. Inchbold died at Headingley on January 23, 1888.

Mr. Inchbold's works in oil and water-colour are known to a good many lovers of landscape art. He was an ardent student of nature, and in his earlier days worked with painful fidelity according to the laws of the strictest sect of the pre-Raphaelites. We remember one of his first essays—a study in oil of grass and dandelions, exhibited at the British Institution, which was a marvel of microscopic accuracy. Gradually, as his artistic sense and power of expression developed, Mr. Inchbold adopted a larger and more sympathetic treatment. Not infrequently our enjoyment of his works is partially marred by the prevalence of a peculiar greenish blue tint for which the artist appeared to possess a strange predilection. But he has left behind him many fine works, both in oil and water-colour, which are free from this defect. Among his pictures painted in Venice, Switzerland, and Cornwall, are many choice examples of his feeling for atmosphere and for delicate nuances of colour in water and foliage. "Drifting"—a lake scene, which was shown at the Grosvenor Gallery a year or two ago—is one of his best oil pictures.

Mr. John Inchbold was a successful etcher, although very few of his plates have been published. A little volume of sonnets which he brought out in 1877 proved him to possess the power of poetic thought and expression in another medium besides that of the painter.

#### CORRESPONDENCE.

THE COLOSSI IN THE FAYUM.

Medinet el Fayum: Jan. 20, 1888.

Readers of Herodotus will remember the strange account which he gives of two pyramids in Lake Moeris, with statues on the tops of them. As such an arrangement would be most improbable architecturally, it is desirable to clear up this account. In hopes of finding something of the XIIth Dynasty, I accordingly began to work on the remains at Biahamu, which are usually supposed to be what Herodotus mentions.

In the few feet of dust and chips over the ruins I found innumerable fragments of the two great colossi, carved in very hard yellow quartzite sandstone, and polished with the utmost brilliancy. The only feature I recovered was a nose, which is  $11\frac{1}{2}$  inches wide. The colossi were therefore about eight times life size, or 35 feet high seated. The thrones had the usual figures of the Niles holding plant-stems, and around the bases were nome figures. These colossi of 35 feet high had bases at least 3 feet high, and were placed on pedestals which remain about 22 feet high, making a total of 60 feet high.

These pedestals were each surrounded by an open court, with walls sloping up outside nearly as high as the pedestals; hence from a distance the colossi would appear as if seated on the tops of pyramids.

The age is fixed by a part of an inscription of Amenemhat III., the king who formed, or regulated, Lake Moeris. So Herodotus was correctly informed on this point. His mistake about the size of the structures was doubtless due to his seeing them from a distance during the inundation.

M. Grébaut has kindly allowed me to work on his own nomination, in the Fayum, this season, for the private exploration which I have now undertaken; so my next points of research will be the pyramids of Hawara and Illahun, and the Labyrinth, wherever that may be.

W. M. FLINDERS PETRIE.

#### NOTES ON ART AND ARCHAEOLOGY.

THE recent election of Mr. William Bell Scott as an honorary member of the Royal Scottish Academy is a graceful and well-merited recognition of this veteran worker's manifold and singularly varied services—as painter, etcher, teacher, poet and critic—in the cause of art and literature.

M. NAVILLE leaves for Egypt this week, to resume and complete his excavations at Tell Basta (Bubastis).

By the death of the Rev. J. J. Heywood, which occurred some months ago, another somewhat remarkable collection of prints comes into the market. Messrs. Sotheby will sell them, we understand, some time during the month of March. Those who know that Mr. Heywood, a few years before his death, had at least one good sale of prints in Wellington-street, and that he sold to Mr. Ellis, of Bond-street, not only his library, but likewise his unequalled collection of the etchings of Méryon—of which he issued privately a daintily printed catalogue in some sort complementary to that of Mr. Wedmore—will, possibly, be surprised to hear that other things remained to him. As a matter of fact, quite a large miscellaneous collection has still to be dispersed. It will be found richest, we understand, in Hollars—only the duplicates which Mr. Heywood possessed by this master having previously been offered. Then there are also said to be a certain number of good mezzo-tints, besides a considerable quantity of inferior works amassed in the process of giving extra "illustration," as it is called, to favourite books. The sale promises altogether to be one of the most interesting of the season.

EARLY in February will be opened, in Brook Street, a gallery of Shakspearean heroines. Sir Frederick Leighton has painted Desdemona; Mr. Alma-Tadema, Portia, wife of Brutus; Mr. Calderon, Juliet; Mr. Goodall, Miranda; Mr. Herbert Schmalz, Imogen; Mr. Val Prinsep, Mariana; Mr. Phil Morris, Audrey; Mr. F. W. Topham, Isabella; Mr. E. Blair Leighton, Olivia; Mr. G. D. Leslie, Anne Page; Mr. E. Long, Katherine; Mr. Macbeth, Rosalind; Mr. Dicksee, Beatrice; Mr. Perugini, Silvia; Mr. Poynter, Cressida; Mr. H. Woods, Portia; Mr. A. Waterhouse, Cleopatra; Mr. Yeames, Cordelia; Mr. Marcus Stone, Ophelia; Mr. Luke Fildes, Jessica; Mr. Richmond, Joan of Arc; and Mrs. Alma-Tadema, Queen Katherine. An illustrated catalogue, with an analysis of each play, has been written by Mr. W. E. Henley. These pictures will in course of time be engraved and published as supplements to the *Graphic*.

THE exhibitions that open next week include a collection of drawings and paintings of Venice, by M. A. N. Roussoff, at the Fine Art Society's, in New Bond Street; a collection of water-colour drawings by past and present students of the Institute, at the Goupil Gallery, also in New Bond Street; and a collection of water-colour drawings and sketches by Miss Clara Montalba, at Mr. McLean's in the Haymarket.

THE twenty-seventh annual exhibition of the Glasgow Institute of the Fine Arts will also be opened next week at Glasgow.

#### THE STAGE.

##### "FASCINATION" AT THE VAUDEVILLE.

MR. ROBERT BUCHANAN and Miss Harriett Jay took the right measure of their piece at the Vaudeville when they called it an "improbable comedy." It brings into the full nineteenth century a Rosalind masquerading in boy's clothes; but the new Rosalind is stirred somewhat by jealousy, and her investigations take her into haunts which are not very choice. It is true that the lady whose relations with her



own lover she suspects is described repeatedly as a fashionable beauty, if not a professional beauty, or a society beauty. Yet at the same time we are informed that nobody recognises her, and that at the very least she has a past which is discreditable. Perhaps Mr. Buchanan's and Miss Jay's notions of her were a little indefinite. Her conduct in the play does not seem to be very blameworthy. Nevertheless, it requires extraordinary tact on the part of an actress to reconcile us to the appearance of a young gentleman in a swallow-tail coat and trousers, among some rather fast people—among, at all events, a group of undesirable men, of whom a mischievous and ancient duke is about the worst, and a silly but good-natured and fairly innocent clergyman about the best. And Miss Jay—for it is the authoress herself who plays the part—does display extraordinary tact, unquestionably. In the mere matter of wearing boy's dress with naturalness and refined ease, she surpasses the most famous actress of the day. And other qualities she has besides the *art de savoir porter*—not *la robe*, but the swallow-tail. She acts, in every sense, with spirit and feeling—takes the piece safely through its emotional passages, and through, at least, her share of comic situations. She betrays feeling with discretion, and swaggers very prettily. There can hardly before have been afforded so large an opportunity for exhibiting Miss Jay's command of certain not unimportant phases of histrionic art.

All the while, the piece remains what it professes to be—"improbable." And, we must remember, to confess a fault is not always to atone for it; hence, the difficulty of taking even the serious scenes quite seriously. It is only when the pure comedy is being enacted that we can receive what passes with complete confidence. There are, some well-imagined comic characters. The mischievous and somewhat wicked, but habitually genial old duke is at least a happy sketch, though Mr. Fred Thorne is not seen at his best in embodying him. Mr. Scot Buist and Mr. Royce Carlet'n help the play considerably. Mr. Conway is forcible and picturesque. Miss Vane—with whom London playgoers are not yet very familiar—performs with earnestness as the lady of doubtful position whose heart is touched by the lover of "Rosalind." But the part wants investing with a more obvious fascination, we think; and to that Miss Vane may direct her further efforts. As the gay and good-hearted clergyman, Mr. Thomas Thorne is very quaint and funny. You like him, you disapprove of him—then you discover that, though distinctly skittish, he is excellent at heart, and a firm and timely friend. Mr. Thorne's dry and absolutely unconscious humour, and his complete discretion, serve him admirably in this character. He is always entertaining, yet he never exaggerates—whatever others may do, he, at all events, never "forces the note."

We shall not prophecy long life for "Fascination," since our prophecy of a very long run for "Heart of Hearts"—following on the immediate and almost phenomenal success of its first representation—was not entirely realised. But it is, in its own way, a clever comedy, though an "improbable" one. And it is acted smoothly all round, and really well by several, and as well as it could possibly be by Miss Jay and Mr. Thorne. F. W.

#### STAGE NOTES.

MR. WILSON BARRETT is keeping his promise, in the spirit as well as in the letter, by the Wednesday matinées which he has already instituted. For two or three Wednesdays now he has been performing "Hamlet"; and the

performance, it is almost needless to say, is not less acceptable at the Globe than it was at the Princess's. On Wednesday next, Mr. Barrett changes the bill, and presents three short pieces, in two of which he is seen to very particular advantage. One of these is "A Clerical Error"; the other, "Chatterton"—a play in which his capacity for picturesqueness and pathos is evidenced in the most unmistakable of ways. "Chatterton" is a small piece, but it is a great performance.

MRS. BERNARD BEERE is changing the bill at the Opera Comique, after a very successful season with "As in a Looking Glass," and—a remarkable contrast to her presentation of this or that adventure—is about to appear in a wholly sympathetic part.

WE have received from Messrs. Reeves & Turner the essay they have published on the Juliet of Miss Alma Murray, by Mr. Frank Wilson. Mr. Wilson, who proves himself to be a most thoughtful student of the drama, was the spectator of five out of the six performances of the character of Juliet which Miss Alma Murray gave in Edinburgh. He made careful notes of the proceedings; and by means of these notes he succeeds in showing us not only the general merit of Miss Alma Murray's performance—which no one who has seen her in the Constance of Mr. Browning or the Beatrice of Shelley could doubt—but, what is more to the point, the particular reading given by her to certain passages, and the effect she thereby obtains. Mr. Wilson—like every other critic—is really more interesting when his method is explanatory than when it is purely laudatory. He takes us through Miss Alma Murray's performance point by point, and makes us feel her careful reverence for the Shakspearean text. There may be reverence in a new reading when it is adopted with reasonableness and after due consideration. Thus, in the Second Act, Miss Murray adopts two of Mr. P. A. Daniel's emendations: "Bondage is hushed," instead of "Bondage is hoarse," and

"her airy tongue more hoarse than Fame  
With repetition of my Romeo's name,"  
instead of

"her airy tongue more hoarse than mine  
With repetition of my Romeo's name."

In the second scene of the Third Act, to quote Mr. Wilson, "out of the 116 lines and part-lines allotted to Juliet, she speaks 102, while, on referring to the text-books of the two latest London revivals of the play, we find these lines reduced to 68 and 70, respectively." In the fifth scene of the Third Act—a scene with Lady Capulet—"throughout the dialogue with her mother immediately following Romeo's exit, Miss Murray's replies were given more as if dictated by some somnambulistic influence from within than as if she were entirely alive to the purport of Lady Capulet's words. It was only at the announcement of the projected marriage with Paris that she began to take full possession again of her protective mental faculties." We need not multiply instances of the actress's art, nor of the care with which Mr. Wilson now, like Mr. Moseley previously, has followed its display; but it is evident that Mr. Wilson's pamphlet must be full of interest to the student of the stage and of Shakspeare.

#### MUSIC.

##### RECENT CONCERTS.

WE have to notice three (and, should space permit, four) concerts during the past week at which Miss Fanny Davies appeared. Last Saturday she played some numbers from Schumann's Davidsbündler. That she should not play all was not

surprising, for M<sup>de</sup>. Schumann herself, both in this work and in the *Carnaval*, is in the habit of omitting certain numbers. But, having that inch, Miss Davies seems to have taken an ell in returning to No. 9 after playing No. 14, and afterwards giving No. 13, and connecting one or two of the movements by an improvised prelude. If she has M<sup>de</sup>. Schumann's authority for this, it might have been stated in the book. Her performance was by no means up to the usual standard, although the playing was correct. She did not seem to warm to her work. Signor Piatti gave for the first time a lesson for Viola d'Amore, by Attilio Ariosti, adapted by the performer for his instrument. Ariosti is generally mentioned as one of the three composers who each wrote an act of the opera "Muzio Scaevola," Buononcini and Handel being the other two. Yet, according to Dr. Chrysander, Ariosti had nothing to do with this opera. He published some lessons for the Viola d'Amore, in the playing of which instrument he was an expert. The music of this lesson has a very Handelian flavour. The adagio in F sharp minor is exceedingly graceful and melodious. All the pieces were given to perfection by Signor Piatti. At the same time one would have liked to have heard them on the original instrument, the peculiar soft and delicate tones of which would have added charm to the music. The concerted pieces were Mozart's Quintet in C for strings, and Beethoven's G major Trio (Op. 1, No. 2). Mrs. Hutchinson was the vocalist.

On the following Monday evening Miss Davies played a Fugue of Bach in A minor, one of his lightest and most genial fugues. The young lady fully made up for any shortcomings on the Saturday. Her rendering of the piece was mechanically correct; but, besides that, in her conception of it, she instinctively recalled M<sup>de</sup>. Schumann. Brahms' Rhapsodie in G minor (Op. 79) was also given with much charm and beauty of tone. Signor Piatti repeated his "Ossian's song" Ballad for violoncello—a simple and picturesque little piece. Of course the composer was encored. Miss Liza Lehmann, the vocalist, was very successful. Mendelssohn's fine Quintet in B flat was admirably interpreted under the leadership of M<sup>de</sup>. Norman-Néruda. The concert concluded with Beethoven's Sonata in A for piano and violoncello (Op. 69).

Miss Fanny Davies gave a pianoforte recital at Prince's Hall on Wednesday afternoon, and it was unusually well attended. Beethoven's Waldstein Sonata is not well placed at the beginning of a programme: late arrivals distract the performer. This means that Miss Davies did not do herself full justice. There was, however, some very good playing, especially in the latter half of the allegro and in the adagio. As a pupil of M<sup>de</sup>. Schumann, Miss Davies was pretty sure to give an interesting reading of Schumann's "Etudes Symphoniques." It was, in fact, an excellent performance—plenty of tone, and yet not hard; clear phrasing, and proper feeling. Etude 4 (the canon variation) was, however, the least satisfactory. Later on came Brahms' Rhapsodie in G minor and a Mendelssohn Lied beautifully rendered; while for the last piece the young lady selected Rubinstein's difficult Staccato Etude in C, for her clever playing of which she was much applauded. Fräulein H. Sica sang songs by various composers. Her voice is not sympathetic, but her method is good. Miss Davies accompanied all the vocal music most delightfully, but it was scarcely wise of her to do so. The plan of having a singer at a pianoforte recital is excellent; with an accompanist it would be a rest for the player, and anyhow a change for the audience.

J. S. SHEDLOCK.

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